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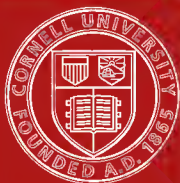


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BURNS' PHONIC SHORTHAND,

FOR

Schools, Business Writing and Reporting.

ARRANGED ON THE BASIS OF ISAAC PITMAN'S
"PHONOGRAPHY."

BY

ELIZA BOARDMAN BURNS,

TEACHER OF PHONOGRAPHY AND REPORTING AT THE NEW YORK MERCANTILE
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AUTHOR OF "READING LESSONS IN STENO-PHONOGRAPHY,"

"PHONOGRAPHIC WORD AND PHRASE LISTS," ETC..

AND EDITOR OF THE "AMERICAN JOURNAL OF PHONOGRAPHY."

This Work is in all respects

A SELF-INSTRUCTOR.

NEW YORK :

BURNS & CO., PHONOGRAPHIC PUBLISHERS & ACTINIC ENGRAVERS,

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ELIZA B. BURNS,

In the Office of the Librarian of Congress, at Washington.

DEDICATION.

*To the Teachers and Pupils of our PUBLIC SCHOOLS,
whose labors we hereby seek to lighten and assist, this little
volume is respectfully dedicated by*

A Fellow Teacher.

WHY NOT?

THE need of SHORT HAND in literary and business life is daily being felt more and more. The design of our Public Schools is or should be to instruct youth in those things that will be of most service to them as *men* and *women*. How then can the claims of Phonetic Short-hand be longer ignored?

The following decided testimony to the value of Phonography, and the need of its being made a branch of popular education, should have its weight with Boards of Education.

"The banks, the insurance offices, the law offices, the editorial rooms, the railroad offices, and all those places where large correspondence is conducted, or original documents are prepared, are actually *waiting* and *groaning* for the advent of just such a *labor saving* device as Phonography.

C. C. HINE, Editor Insurance Monitor."

"For our own part, we have no hesitation in saying that every child in our common schools should be taught to read and write this short-hand at the age when he is usually taught to write common hand.

REV. THOMAS HILL, Late President of Harvard College."

"I came to the full conclusion long ago, that the only hope for Phonography was in the common schools. The tendency of Phonography is to quicken thought—to run thought into form more rapidly. I feel that tendency more and more, enough to understand what a vast power it would be upon the mind were it introduced in the primary school.

REV. B. C. WARD."

"It is seldom that a school numbers among its branches Phonetic short-hand writing; not that it is unworthy of such a place, but because it is a comparatively new system; or because few teachers have sufficient knowledge of it themselves to qualify them for imparting it to their pupils. Hitherto the art has been mainly acquired by unaided personal effort on the part of those who possess it. But *until it is introduced into our schools, and made a recognized branch of learning, it will not make anything like general progress*; yet it well deserves such a place. To those who practically know its great value, it may well be a matter of surprise that it has hitherto met with so much neglect.

GORDON FRAZER."

"If I had learned Phonography when I was a boy at school, it would have saved me twenty years of hard labor.

HON. THOMAS BENTON."

The *New York Independent* sums up the large amount of evidence that exists in favor of Phonography as a popular branch of study, and gives righteous judgment as follows:

"The truth is that *Phonography* ought just as much to be taught in all our schools as arithmetic or geography, and until it is so, every graduate of them is cheated out of all the time and labor that he would save by using it."

Again we ask the question, "WHY NOT?"

P R E F A C E .

An earnest and long-cherished desire on the part of the author to see the beautiful and labor-saving art of Steno-Phonography in the possession of all who use the pen, and as a preliminary to this desirable end to see it generally introduced into schools, both public and private, as a regular branch of instruction, has led to the arranging and publishing of "PHONIC SHORT-HAND."

The peculiarities of this work as a Phonographic text-book will be found to consist chiefly in the order in which the fundamental principles of the art are presented—the simplest and least exceptional being first given—and in the novel but legitimate application of a portion of the phonographic material common to all "phonographies," as, for instance, the Initial vowel tick and the In-hook, which give to Phonic Short-hand the legibility of common script; and also in the exceeding simplicity with which every part of the subject is treated; the numerous Reading Lessons in the more elementary portions of the book being adapted to the comprehension of even a child, and each Phonographic Exercise so keyed by a printed page in close proximity, that any error in transcribing can be at once observed and corrected by the student, and all unnecessary doubt and trouble saved.

Except in these particulars—which, however, make this work peculiarly a *Self-Instructor*—the author lays no special claim to originality, but acknowledges with pride and pleasure her indebtedness, not alone to Mr. Isaac Pitman, the inventor of "*Phonography*," and the grand source of inspiration on this subject, but also to the many other lovers and practitioners of the art who have written and published more or less respecting it. And, further, she acknowledges her many obligations to a large number of able reporters in New York, and various parts of America and Great Britain, who have assisted her by friendly suggestions and given her the best results of their experience. These gentlemen will ever be held in grateful re-

membrance and cheerfully accredited with whatever aid they have furnished. Equally does she feel indebted to many phonographers—both professional writers and amateurs—for their expressions of warm sympathy with her general aims, and their cordial approval of this or that proposed simplification. In fact, but for such encouragement, she would scarcely have had the courage to undertake so great a task as a revision of “Phonography,” pressing as was the need that some experienced teacher and writer of the art should attempt it.

Our “**PHONIC SHORT-HAND**” is offered to all persons who need the help of some briefer method of writing than the ordinary script..

Hitherto very many teachers and young people have been deterred from commencing the study of the stenographic art, or have failed to acquire a practical knowledge of it, in consequence of the great difficulties attendant on every method by which it has been presented. We hope that, seeing the great simplicity of the present work, many who have been thus hindered will be induced to attempt the mastery of its pages. To every intelligent and faithful student we can promise, not only pleasure in the study of each lesson, but certain and full success as a practical phonographic writer.

E. B. B.

SPECIALTIES AND PECULIARITIES

OF

PHONIC SHORTHAND.

1. AN EIGHT VOWEL SCALE, affording the means for representing more exactly the pronunciation of words, and agreeing with the best *Phonic Charts* used in SCHOOLS.

2. A *simple and regular* application of the Vowel Signs to the Stem Consonants.

3. The Stems "SH" and "L" brought to the same rules as to direction.

4. WORD SIGNS *hitherto exceptional brought to their proper positions.*

5. AN INITIAL TICK (the upright or horizontal), used to denote that *the word begins with a vowel.*

6. DEFINITE RULES for the use of the Stems representing frequently recurring sounds, and for their Adjuncts or substitutes, which will assist the *Writer* in the selection of Outlines, and enable the *Reader* to determine, in most cases, *whether the word ends with a vowel or not.*

7. A *systematic and simplified* arrangement of the FINAL HOOKS, greatly facilitating the study of the Art. (See tables of Adjuncts.)

8. A HALF CIRCLE HOOK for the sound of "n" preceded by a vowel (·n), at the beginning of words, and for "n" or "·n" at the middle or end; and a similar hook for "·v," to be used specially *after half and double length stems*, at the end of words, for "ive" and "tive".

9. A LARGE HALF CIRCLE HOOK for "sh'n," to be employed after another hook or a stem, *when no vowel precedes the "sh'n,"* e.g., "men-tion;" connection.

10. *The preservation of the forms of primary words* in the representation of their derivations, as far as practicable.

11. The use of a SMALL DETACHED CIRCLE (which, in reporting, may be joined in a special manner), to represent the syllable "ings," when it cannot be conveniently written with the stem NG and circle. (Credit to *Marsh, Cal.*)

12. "As is" and "has his," distinguished from "as has" and "has as," by writing the former with *two small circles like a figure 8.* "His has" and "is as," distinguished from "his is" and "is his" in like manner. (Credit to *Cobbin, Eng.*)

13. The FIRST STEM in an outline to take *position* according to the accented vowel.

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BURNS' PHONIC SHORT-HAND. Chart

EIGHT VOWEL SCALE.

THIS SCALE MAY BE SUNG IN MUSICAL PRACTICE.

LONG.—FULL NOTE.

SOUNDS.	ə	ā	ā̇	ä	ü	ō	ō̇	ōō	PLACE.
Open.			•			—			1
Medial.		•					—		2
Close.	•							—	3
as in	h-e	h-ay	h-ai-r	h-a-rm	h-e-r	h-aw	h-oe	wh-o.	

SHORT.—STACCATO.

SOUNDS.	ī	ē	ă	â	ū	ō	ō̇	PLACE.
Open.			•			—		1
Medial.		•					—	2
Close.	•						—	3
as in	i-t	e-ll	a-t	Cub-a	u-p	o-n	o-mit	w-oo-d
				a-sk			wh-o-le	

COMPOUND.

The accented vowels in	i-sle	oi-l	ow-l	f-ew	are open.	PLACE.
"	v	z				1
"	vowel in			<	is close.	3

STEM SIGNS for Consonants.

P	T	CHay	Rec	K	F	iTH	L	M	R	S	iSH	N
\		/	/	—	\	(((()))
\		/	/	—	\	(((()))
B	D	J	Gay	V	THee	Yay	Hay	Way	Z	ZHee	iNG	

VOWEL SIGNS placed to Stems.

1st, or Open vowels, near the top of Uprights and Slopes, and near the right hand of the Horizontals.

\		/	/	—	—	—	—	—	—	—	—	—
R-aw	D-aw	J-aw	R-av	C-aw	L-aw	SH-aw	ēN-aw					
\	/	/	/	/	/	/	/	/	/	/	/	/
F-ee	TH-y	L-ie	M-y	S-igh	SH-y	N-igh	R-ye					

2d, or Medial, near the middle of Stems.

\		/	/	—	—	—	—	—	—	—	—	—
B-ēu	D-ough	J-oe	R-oe	G-o	L-ow	H-oe	SH-ow					

3d, or Close, near the lower end of Uprights and Slopes, and near the left end of the Horizontals.

\		/	/	—	—	—	—	—	—	—	—	—
B-e	D-o	Ch-ew	R-ue	C-oo	L-ee	M-e	M-oo					
\	/	/	/	/	/	/	/	/	/	/	/	/
F-ee	TH-ee	S-ee	SH-e	ēN-ee	ēā-R	ēā-Sē	e'e-N					

ELEMENTS

OF

PHONIC SHORT-HAND.

INTRODUCTORY CHAPTER.

§ 1. **SPOKEN LANGUAGE** is the expression of thought by the various sounds of the human voice combined into words.

§ 2. **PHONIC**, or **PHONETIC SPELLING** is resolving the words of a language into their elementary sounds.

§ 3. **PHONOGRAPHY** is any kind of writing wherein each letter or character, or a combination of them, uniformly represents an elementary sound. The common script letters, by varied forms or diacritic marks, may be made to form a Phonographic Alphabet.

§ 4. **STENOGRAPHY** or **SHORT-HAND** is any kind of abbreviated writing.

§ 5. **STENO-PHONOGRAPHY** or **PHONIC SHORT-HAND** is a method of writing by an alphabet consisting of simple lines and points, each of which represents an elementary sound. The term "Phonography" is commonly used with the same meaning.

§ 6. The **SOUNDS** used in the formation of words are divided into **Obstructed** or **Consonant** sounds, and **Free** or **Vowel** sounds. The **Consonant** sounds are of two kinds, **Breath** and **Voice**.

§ 7. In **Steno-Phonography**, the **Consonants** of the language are denoted by simple straight and curved lines. The obstructed **Breath** sounds are denoted by light lines as follows :

\		/	—	\	())
P ole	T oe	CH eer	K ill	F ear	TH igh	S eal	SH all


The capital letters in the words below the phonographic characters represent their sounds.

The obstructed **Voice** sounds are mates of the before mentioned **Breath** sounds, being formed by the organs of speech when in the same positions, but with the voice instead of the breath, and are represented by the same phonographic signs, made heavy or shaded. thus :

\		/	—	\	())
B owl	D oe	J eer	G ame	V eer	TH y	Z eal	a Z ure.

The remaining Voice sounds are represented some by light and some by heavy lines, the individuals of each pair bearing no relation in *sound* to each other.

The one Free Breath sound, or Aspirate, H, is classed with the Consonants. There is also a second form for R, as heard in "RaRee," which is a K elevated a few degrees at the right hand end. This is used chiefly when R is the first sound in a word, and when at the end of words that sound is followed by a vowel. The steno-phonographic forms for these Consonants are as follows :



 L et. Y et ai R W ear M ay H ay si N si NG Ra Ree

§ 8. The above characters, which are called STEMS, are the *primary forms* for the Consonant sounds ; but the most frequently recurring consonants and combinations of consonants are represented by smaller *secondary forms* in the shape of Circles, Loops, Hooks, etc.

These are called ADJUNCTS, and are used under certain conditions in place of the Stem signs.

§ 9. The Stem or Stems, with the adjuncts that are required to represent the Consonant sounds of a word, constitute what is called the "*Outline*." This outline is always written first, and then the vowel signs are placed to it.

§ 10. The steno-phonographic characters used to express the VOWEL SOUNDS consist of *Dots, Dashes and Small Angles*. These are made near the stems on either side, the particular sound of each depending on its relative position to the stem. (For the Vowel Signs and their positions, see the alphabet page.) Placing the vowel signs to the stems is called "*Vocalizing the Outline*." Reporters omit this vocalizing, practice enabling them to read their outlines without it.

§ 11. Each phonographic character has usually two powers—a *primary* or *sound power*, used in giving the full representation of single words, and a *secondary* or *Word power*, used in the abbreviated representation of single words, and in Phrase writing. It is on the free application of this Word power that reporters are largely dependent for their wonderful speed ; but it is an *essential* of Steno-Phonography only to a limited extent, beyond which it may be employed more or less according to the judgment of the writer.

The stops used in Steno-Phonography are the same as those of common writing, except the Period, which is denoted by a small cross.

FIRST PRACTICE.

Trim one end of your pencil, so as to bring the wood to a point on one side. Do this by commencing an inch from the end, and making a beveled cut, across the lead, to the opposite side, after the manner of trimming a quill pen. Use this as a tracing-point, which will not mark the book, and with it trace carefully each Stem many times, repeating the *sound* of it aloud. This practice will train the eye to observe and the hand to imitate the exact forms and sizes of the letters, and it should always be employed when studying a new lesson.

Alphabet of Steno-Phonography.

CONSONANTS.

Letter.	Name.	Phono-graph.	Sound as in
P	pee	\	p ole.
B	bee	\	b owl.
T	tee		t oe.
D	dee		d oe.
CH	chay	/	ch eer.
J	jay	/	j eer.
K	kay	—	c ame.
G	gay	—	g ame.
F	ef	\	f ear.
V	vee	\	r eer.
TH	ith	(th igh.
Th	thee	(th y.
S	es)	s eal.
Z	zee)	z eal.
SH	ish	/	vicious
ZH	zhce	/	vi sion.
L	el	\	l ay.
R	ur,ree	\	ai r. r ay.
Y	yay	\	y ell.
W	way	\	w ell.
M	em	—	m et.
N	en	—	n et.
NG	ing	—	si ng.

ASPIRATE OR FREE BREATH.

H	hay	—	h ay.
---	-----	---	-------

VOWELS. Simple.

FIRST OR OPEN SOUNDS.

Long as in *pare. par. Paul.*

Short as in *parry. Cuba. poll.*
ask.

SECOND, OR MEDIAL.

Long as in *ate. pur. pole.*

Short as in *pet. cut. whole.*
omit.

THIRD, OR CLOSE.

Short as in *pill. pull.*

VOWELS. Compound.

1st or open, *file. foil. foul*
3d or close, *few.*

WORDS OF TWO SOUNDS.

aid. day. say. so. oath. they. tho'.
aim. may. hoe. own. know.
10.

us, up. ebb. etch. edge. ell.

ELEMENTS OF PHONIC SHORT-HAND.

CHAPTER I.

STEM CONSONANTS AND VOWEL SIGNS.

Illustrated by PLATE I.

§ 1. The type letters placed near each STEM, give its *name*; and the *sound* of the capital letter or letters is the *sound* represented by the Stem.

§ 2. A VOWEL sign has no other *name* than its sound. These sounds are designated by the italic letter in the key-words placed near the dots, dashes and small angles, which represent these Vowel sounds.

§ 3. PRINCIPLE 1ST.—The horizontal Stems are made from *left to right*, and the uprights and slopes *downward*, with the exception of El and Ish. These are usually struck upward, and should *always* be thus written when uncombined with another stem.

§ 4. PRACTICE ON PLATE I.—1st. Pronounce the *name* and then the *sound* of each stem, until both are familiar, at the same time tracing the character lightly with a point that will not make a mark. (See directions for trimming pencil in the Introductory Chapter.)

2d. Write each stem twenty times, pronouncing *aloud* alternately its name and sound.

3d. Pronounce the key-word opposite each Vowel sign, and then give the pure vocal sound of it, designated by the italic letter. Call each aloud ten times. Then pronounce these vocal *sounds* up, down and across several times, until they become familiar. Practice thus on both consonant and vowel sounds daily, until no hesitation is experienced in sounding them.

§ 5. DIRECTIONS FOR WRITING.—Procure paper with but little gloss on the surface, having lines about half an inch apart. Let the pencil be rather soft. Hold it loosely and nearly uprightly. Bear lightly or heavily on the pencil, as it is required to make a light or heavy mark. Shade the heavy curved stems only in the middle. Avoid going over a line twice.

The Straight Stems should be made *straight*, and at the proper angle with the line of writing; the Curved Stems should be, as near as possible, exact *quarters of circles*.

Practice writing the Stem characters, until the form of each can be made correctly, as soon as the sound is produced.

Alphabet of Steno-Phonography.

CONSONANTS, or Obstructed Sounds.

Their Primary or STEM Characters.

GEOMETRICAL ARRANGEMENT.

UPRIGHTS.

(iTH (THee | Tee | Dee) eS) Zee

SLOPES.

eF Vee Pee Bee uR Way

 eL Yay CHay Jay iSH ZHee

HORIZONTALS.

eM (Kay — eN)
 Hay (Gay — iNG)
 / Ree /

VOWELS, or Free Sounds and their Signs.

LONG.

		Sound as in
1st or Open Vowels.....	ai r	a rm i au l —
2d or Medial " 	a le	ea rn i oa k —
3d or Close " 	ee l	oo ze —

SHORT.

		Sound as in
1st or Open Vowels.....	a t	a sk i o n —
2d or Medial " 	e ll	u p i wh o le —
3d or Close " 	i ll	w co d —

COMPOUND.

		Sound as in
1st. Accented Vowel open.....	i sle v	oi l > ou l <
2d " " close.....		f ew <

The "Geometrical Arrangement" and "Eight Vowel Scale" of this chart are entered according to act of Congress, in the year 1872, by ELIZA B. BURNS, in the office of the Librarian of Congress at Washington.

CHAPTER II.

WORDS HAVING BUT ONE CONSONANT SOUND.

Illustrated by Plates II. and III.

SECTION 1.—PRINCIPLE 2. A Vowel sign represents the same sound on *either side* of a stem; but if placed to the *left* of an Upright or Slope, or *above* a Horizontal, it represents a Vowel sound which is to be heard BEFORE that of the stem, while if placed to the *right* or *below*, it is to be heard AFTER.

NOTE.—By a *Principle* is meant a fundamental law which must be uniformly observed. A *Rule* is the expression of some general law governing the application of the phonographic characters to *certain classes of words*. Most rules are subject to some exceptions, which are classified in the lists of Word-Signs.

§ 2.—PRINCIPLE 3. First or Open Vowel signs are written near the *upper* end of an Upright or Slope, and near the *right* end of a Horizontal; Second or Medial signs are written near the *middle* of a stem; and Third or Close Vowel signs are placed near the *lower* end of an Upright or Slope and near the *left* hand of a Horizontal.

This principle need not be applied *rigidly* to the four compound Vowel signs, because each has a distinctive form. The sign for “ew” is not used to begin words, but the stem *Yay* is employed.

§ 3. The Simple Vowel signs should be quite close to, but not touching the stems; but a Compound Vowel sign should be united with the stem, at the beginning or end, according as its sound is to be heard before or after, whenever this can be done *easily* and *plainly* without raising the hand. See the words “*rye, cow,*” and others on Plate 2. The Dash signs should preserve, as nearly as possible, their directions as shown on the Alphabet Chart, and be struck from *left to right* and *downwards*.

§ 4.—PRINCIPLE 4. When the vowel in a word, or, in case there are two vowels, the Accented Vowel, is a First or Open sound, the stem representing the consonant element is written a little above the line of writing, and the word is said to be in the *first place*. If the vowel is a Second or Medial, the stem rests on the line and occupies what is known as the *second place*. When the vowel is a Third or Close sound, the Stem, if an Upright or Slope, is struck through the line, and if a Horizontal, is made entirely below it; the word is then in the *third place*.

§ 5. A consonant may have a vowel both before and after it; or two vowels before or two after; in either case the word will be of more than one syllable. Where two vowels occur on the same side of a stem, if both are full and quite distinct, it is best to write them separately with their proper signs, that one nearest to the stem which sounds nearest—see words “*Ohio, Iowa*” in Plate 2; but if one of the vowels is short or unaccented, it should be represented by a light tick attached before or after the sign for the *accented* vowel. This is easily done if the sign be a dash or compound. Should it be a dot, elongate the dot into a small tick in the direction of the stem *P*, to which the tick for the *unaccented* vowel may

be attached either before or after—see the words “doughy,” “dewy,” “idea,” Plate 2.

NOTE.—The dots and dashes represent the *simple* vowel sounds, which are free sounds made by the voice while the organs of speech *remain in a fixed position*. The small angles represent the “Close Diphthong” or *compound* vowel sounds, which are composed of an accented and unaccented vowel, closely combined *in the same syllable*. When succeeding vowel sounds separate into *different* syllables, they are called “Open Diphthongs;” but they can both be written to one stem as before directed. The signs for the Close Diphthongs have been selected on the same principle as those for the Open—namely, the *direction* of the hand when representing the simple *accented* vowel contained in it, but the *exact* horizontal or perpendicular line is not kept in representing the Close Diphthongs.

§ 6. When a word consists of vowels alone, it is necessary to use what is called the “nominal stem,” in order to determine the proper sounds. This consists of a T stem cancelled by a short line through it. See the word “*E-ah*,” the name of an Irish family. Initial vowels in proper names are written in place, above, on, or below the line.

§ 7. The Aspirate, or Breathing sound, represented by the stem Hay, occurs only before vowel sounds and the sounds of W and Y. When the vowel before which it comes is followed by the sound of P, B, D, F, V, TH, R or M, a small dot is placed before the vowel-sign, and is a substitute for the stem Hay. See last line of Plate 2. This Aspirate Dot is used before the Compound Vowel Signs for “I” and “Ow,” to express the words “high” and “how.” It is called the Hay Dot, and is also used before the small circle placed above the line for “as,” to denote the word “has,” and before the small circle below the line for “is,” to denote the word “his.”

SEC. 8.—PRACTICE ON PLATE 2.

1. Read the words of each division, first *with* and then *without* the printed key; using the tracing point, and spelling each word by sound five times.

2. Copy the words from the Plate just as they are engraved, five times, pronouncing each word before copying it.

3. Write the words from a division of the printed key, without looking at the Phonographic Plate. Compare, correct, and write over until your own writing accords with the plate. Take each division separately until all are written.

4. Think of other words that contain but one consonant sound, and write them according to the foregoing principles and the following rule and directions, omitting the words “*an, t e, as, is, high, how, who, awes, owes and are.*” Excepting these, always observe

Rule 1. A word containing but one consonant sound must have that consonant represented by a stem sign.

DIRECTIONS FOR WRITING A WORD IN STENO-PHONOGRAPHY.

First, separate the word into its elementary sounds, speaking each distinctly and separately; then write the *Stem* which represents the consonant element in its proper place, according as its vowel is a first, second or third Vowel. See Sec. 4. Lastly, place the Vowel sign or signs near the Stem, before or after, in accordance with Sections 1, 2 and 3.

Words that are pronounced alike, though differing in their com-

mon spelling, are written alike in Phonography; as, "*know*, *no*; *beau*, *bow*," (a ribbon). But words pronounced differently, though spelled alike, are written differently, according to their sound; thus, "*bow*," a ribbon, and "*bow*," to bend the body, are written with a different vowel sign.

SEC. 9.—KEY TO PLATE 2.

WORDS HAVING BUT ONE STEM.

SECOND PLACE.—Eight, aid, day, dough, ode, oath, they, though, us, say, so, pay, up, bay, beau, oar, err, way, etch, edge, ale, lay, low, show, ache, oak, aim, may, hay, hoe, own, know.

FIRST PLACE.—At, ought, tie, toy, add, odd, die, thigh, thy, thou, saw, sigh, Pa, paw, pie, buy, boy, bough, fie, vie, vow, air, or, our, ire, jaw, joy, all, law, oil, lie, yah, shah, Shaw, ash, shy, rye, row, cow, my, Ma, mow, nigh, now.

THIRD PLACE.—Eat, it, two, to, do, thee, see, Sue, ease, pea, bee, if, few, view, ear, each, chew, jew, eel, ill, Lee, lieu, we, you, me, mew, he, hew, in, knee, knew, key.

TWO SYLLABLES.—Ado, adieu, essay, obey, avow, away, allay, alley, allow, ashy, issue, easy, echo, ago, Anna, Annie, Ohio, Iowa, doughy, dewy, idea, E-ah.

ASPIRATE DOT.—Hap, hope, hub, height, hoof, hive, heavy, hymn, home, hum.

In writing the words "*mew*, *hew*, *new* and *dewy*" the compound vowel sign may be joined to the stem at the end.

SEC. 10.—KEY TO PLATE 3.

SIMPLE SENTENCES.

I see you. You saw me. Do you know me? I know I ought to know you, and I do know you now. See my new hoe. I see it. Who ate up the pie? May we go out? Row me up to the bay.

See Joe Lee and his cow. Here is a mow of hay. The boy may tie the cow. The cow may eat the hay. Is the cow shy? Hear her say "*Moó*." Ma, may I go up on the oak bough? No, it is too high; Joe may go up. Now you and Joe and the cow may all go home.

May is here, and I am happy to know it. Eddie, you and Sue may go to see Ella Shaw. Ah! I see a bee. Shoo, bee; go off. The bee is on my knee. Go away, bee, to the hive. I hear an echo. Do you hear it say all I say? Ma, show me the echo. No, Eddie, the echo is away off.

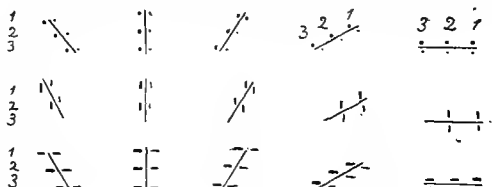
Annie is gay; she has to go to Ohio in a day or two. You and I may go if we pay our way. Oh, I hear an owl. The dew is heavy. My pie is doughy. The air is dewy. If we go by the bayou we may see Noah, and you know he is to show us the way up the alley.

PLATE 3.—DIRECTION.—The light tick for "and" is to be struck *upwards*: the dashes, which are all heavy, must be made *downwards*.

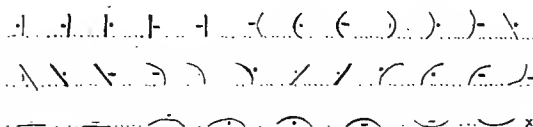
PLATE 2.

Words having but One Consonant Sound.

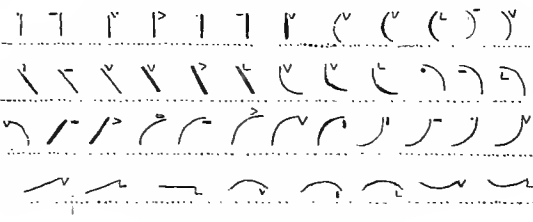
Directions
and Places
of
Vowel Signs.
See chap. 2.
§§ 1, 2, 3, 4.



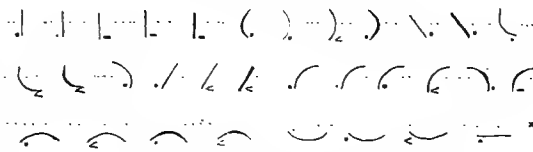
Second
or Medial
Vowels.
Stem in
Second Place.



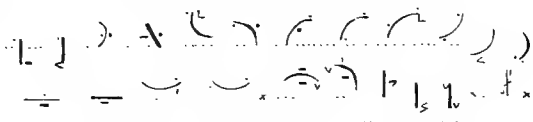
First
or Open.
Stem in
First Place.



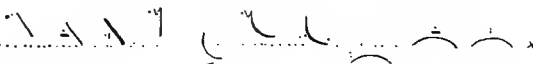
Third
or Close.
Stem in
Third Place.



Two or more
Syllables.
§§ 5, 6.



Aspirate dot.
§ 7.



CHAPTER III.

REGULAR FINAL ADJUNCTS—N, SH'N ; T, NT, AND T'N.

Illustrated by Plate 4.

SECTION 1.—Final Adjuncts are either modifications of Stems, or small characters placed to the end of Stems, to add one or more *consonant* sounds. A vowel sound usually intervenes between the stem and adjunct, which has its sign placed by the stem according to PRINCIPLE 2.

§ 2.—The sounds represented by Final Adjuncts are, *n*, *sh'n*, *t*, and *s* or *z*, whose adjunctive signs are attached to *all* stems and in a regular manner, and *d*, *f* or *v*, and the syllables *ter* and *ive*, whose signs are attached less regularly.

§ 3.—THE EN HOOK is a small final hook, made on the *inside* of the Curved Stems, on the *under* side of the Straight Horizontals, and on the *left* side of Straight Uprights and Slopes. Lines 1 and 2.

THE IN HOOK is used when final N forms a separate syllable after another syllable ending with a vowel. It may also be attached to another Final Adjunct. It is formed like a minute Em or En stem. Line 3.

§ 4.—THE SHUN HOOK represents the syllables “tion, cion, sion, e’c. Its first form and mode of attachment are the same as the EN HOOK, but it is larger. This form is used at the end of any stem when a vowel precedes the syllable “shun,” as in “Caution.” The second form is like the IN HOOK, but larger, and may be struck in any direction. It is used when *no* vowel comes between the stem and the following “shun,” as in “au Ction.” Lines 4 and 5.

§ 5.—The sound of *t* is added to that of any stem, by making the stem half size ; but the stem Es is not halved unless its sound is preceded by a vowel. Lines 6, 7 and 8. The halving of a simple stem adds the sound of *d* also, in a few common words, marked “special” in the key. The stem, Way, may be halved for both *t* and *d*.

The aspirate sound is expressed before “Way” and “Yay,” by a sloping tick instead of the stem, Hay. See the word “whine,” line 2.

§ 6.—The united sounds, *nt* or *nd*, *sh'nt* or *sh'nd*, are added to a stem by adding the EN HOOK, or the first SHUN HOOK, and halving the stem. Lines 9 and 10.

§ 7.—The sounds *t'n* are added by halving the stem and adding the *In Hook*. Line 11.

PRACTICE.

1. READ all the words and sentences on Plate 4, *with*, and then *without* the aid of the Key.

2. COPY them all carefully several times.

WRITE both words and sentences phonographically, *looking only at the Key*.

4. COMPARE with the engraved Phonography of the plate, and correct mistakes.

KEY TO PLATE 4.

REGULAR FINAL ADJUNCTS, N, SH'N, T, ETC.

SECTION 1.—EN HOOK.—Thy, thine; sigh, sign; fay, feign; no, known; err, earn; lea, lean; show, shown; may, main; gay, gain; key, keen; ray, rain; toe, tone; pay, pain; bone, dine, chain, June, hen, moon, yawn, whine, one, sun, soon, kin, run, nine.

IN HOOK.—Bowen, lion, ruin, Leon, Cheyenne, Cohen, scion, Juan, Ryan.

§ 2.—SHUN HOOK.—Mow, moan, motion; no, known, notion; few, fusion; vision; say, sane, session; caw, caution; ration, Russian, lotion, fashion, nation, mission, Hessian, cushion, passion. Option, auction, action, emption, mention, tension.

§ 3.—HALVING adds "t." Tie, tight; thaw, thought; bow, boat; fee, feat; knee, neat; may, mate; ray, rate; goat, taught, dot, date, debt, bet, got, gate, cat, cut, rut, write, wrote, root, late, let, light, shot, shout, shut, shoot, wait, wheat, jet, yacht, art, rat, chat, cheat, writ, foot, fate, not, night, might, mute, meat, Kate, cute. East. SPECIAL.—Did *or* deed, God, made, good, could, should. *Also*, would *or* wood, wade, *etc.* See Chap. 3, Sec. 5.

Write half-length stems entirely below the line for the 3 Place.

§ 4.—EN OR SHUN HOOK AND HALVING adds "nt, nd," etc. Pay, pate, pain, paint; fay, fate, fain, faint; men, meant; pant, tent or tend, gent, caned, rent, land, lent, shunned, sha'nt, hunt, went, wind, fount, mount, gained, rained. Patient, fashioned, notioned, motioned, cautioned, occasioned.

HALVING AND IN HOOK adds t'n. Cotton, kitten, rotten, written, mitten, fatten, mutton, matin, bator.

SENTENCES.

The town has gone to ruin. It is an odd fashion. I thought you made a motion. We made the good man shout right out. His hand is not so hot as mine. He cautioned us about the lion. We meant to rent the land. They shunned the light. She had a notion to write, though she did not do so. The kitten lay upon the cotton, and ate the mutton. Be patient, and don't mention the action or the occasion.

The student may write the following sentences not on Plate 4:

Leon has gone up the lane. It may rain, so do you run. I had a pain in the bone of my knee. The Russian got in a passion, and lay down on the cushion. John Ryan bought a boat at the auction. I saw the kitten; she had her paw on my mitten. The sun is in the east. Sew the button on my coat. We went to hunt upon the mountain and caught a fawn. We thought it might be a goat; but, no; it had no sign of a horn.

CHAPTER IV.

SIGN WORDS AND WORD SIGNS.

Illustrated by Plates 5 and 6.

SECTION 1.—SIGN-WORDS are words of frequent occurrence which are not represented by full outlines, but by a single character which denotes the most prominent vowel or consonant sound of the word. This character is called the WORD-SIGN. If a Vowel sign is used, it is written in place, above, on, or below the line; if a Consonant sign is employed, it is also in place according to Principle 4, Chap. 2.

A few words in the list, on Plate 5, which consist of only a vowel sound, as "a," "eye," etc., are fully represented, so that they are not really Sign-words. They are, however, put in the list for convenient reference, and to show their position to the line of writing.

§ 2.—Words which are not written according to the general Rules are classed with the Sign-words. The Word-list on Plate 5 includes the Circle and Half-circle Word-signs which represent words written exceptionally to Rule 1, viz.: "*A word containing but one Consonant sound must have that consonant represented by a stem sign.*"

The list on Plate 6, includes the words "are" and "your," which are written exceptionally to

Rule 2.—*Use the Stem Ree when a vowel follows the sound of "r" and the Stem Er when one does not.*

§ 3.—EXPLANATIONS.—The Circle represents the sound of "s" or "z." The horizontal Half-circle denotes that of "n," and the perpendicular that of "f" or "v."

The Half-circle word-signs may be turned up or down for "on" and "in," and right or left for "of" and "if," as shown in the list. Plate 5; but the first forms are preferable.

The Dot-sign, for the article "the," may be elongated into a slanting tick, and attached to the sign for "and," and to the half-circle word signs. "The" may be expressed in the same way after a stem or final adjunct, whenever it makes a distinct angle in joining. The word "a" is best denoted by its dot-sign, though in advanced writing it is sometimes expressed by a perpendicular or horizontal tick joined to a preceding stem or hook.

Proper names are designated by two small dashes under the outline, and emphatic words by a wave line.

• SENTENCES ON PLATE 5.

I see the man. He has a cane. An egg is good to eat, and so is a pie. See the hen and the kitten; how they do run. The moon is high up. Has the man in-the moon but one eye? Ah, I see he has two eyes. Oh, then he can see us run. It awoes me to see the man in-the moon open his round eyes so wide, and run as we run. John owes Ben a pint of wine. Whose good cat caught the rat and put it on-the mat?

PLATE 5.

Dot, Tick, Circle & Half-circle Signs,

the	high	one, O	as
a	how	owes	has
an	ah!	who	on
and	eh?	whose	of
and the	awe	is	in
I, eye	awes	his	if

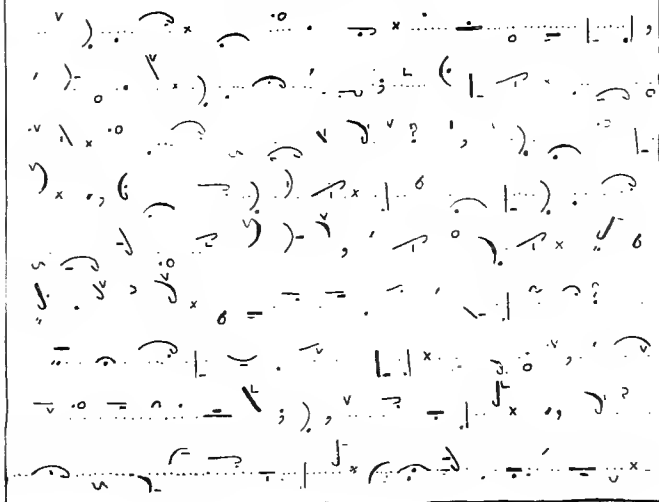
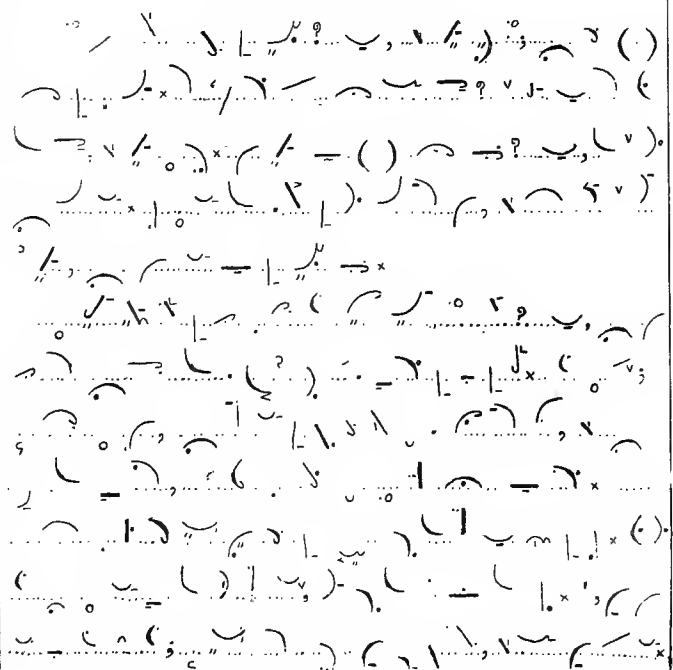
Sentences.

PLATE 6, Simple Stem Signs.

(with	have	/ which	from
) these	were	will	are
for	where	shall	your

Sentences.



God made man to know *the* right *and* do it. *The* wind *is* high, *and* my kite *has* caught *on* an oak bough; see, *I* can't get it down. *Oh*, one *of-the* men *in-the* wood lot can cut it down. You may open *the* gate *and* go *in*.

SENTENCES ON PLATE 6.

|Has *your* Pa been to Cheyenne? No, but Joe Elsy has; he went *with these* men to the show. *Where* and *which* way *are* the men now gone? I don't know *where* they *have* gone, but Joe is here. *Will* Joe go *with these* men again? No, *for* I say he *shall* not. It is not *for* a boy to say "*shall*" or "*will*," but *from* what I saw of Joe, he *will* not go to Cheyenne again.

Is John Bowen about to rent the land that Allan Shaw has bought? No, he *will* rent *where* he can *have* a view of the sea and a good way to get to town. That is right; if the man is ill, he ought not to be pent up in a lane or alley, but he should *have* good air, and then the pain in his head may go away.

From the day when Anna Lee went to Newton we *have* had no mutton to eat. They say that meat is not good *for* us at night, so we *have* an egg *for* tea. Ah, you *will* not get fat on that; if Anna *were* here you would be happy, but now you *are* not.

PRACTICE ON PLATES 5 AND 6.

1. Read the Phonographic "sentences," tracing with the pencil pointer the outlines of the words until they appear familiar.

2. Copy each sentence two or three times.

3. Transcribe the Type "sentences" into Phonography. Compare your writing with the engraved lesson and correct mistakes.

4. Write the following sentences in Phonography. Read them next day, and criticise and re-write them:

Do not go in-the rain or you will get wet. It is a mean act to hit a boy who can't run, or to cheat a man who can't see. No one should be made to eat meat if he has no want of it. Lay the gun on-the gate; shut the right eye and aim at the sun or the moon: you will see a faint light around the edge when you shoot, and may have to lie down with a pain in-the head.

Now I shall say adieu, for we have to go away at ten, and John will be in-a passion if we are not on hand when he is at the gate.

CHAPTER V.

REGULAR FINAL ADJUNCTS—CIRCLES AND LOOPS.

Illustrated by Plate 7.

SECTION 1. CIRCLES and LOOPS are always formed on the *inside* of the curved stems. Their place on the straight stems is on the *upper* side of horizontals, and on the *right* of uprights and slopes, unless the sound of "n" precedes their powers, in which case they are written on the same side as the EN HOOK.

§ 2. A SMALL CIRCLE, under all circumstances, represents the sound of "s" or "z." See lines 1, 2, 3.

When it is desired to distinguish between the sounds "s" and "z," as in the words "face" and "phase," one side of the circle may be shaded for the "z." But, in connected writing, this is only necessary where the two words formed by the addition of the circle are of the same part of speech and written in the same position. See last words of line 3.

§ 3. A LARGE CIRCLE denotes the sounds of "ss," "sz," "zs," or "zz," combined in one syllable. The vowel between these sounds is usually indistinct and not denoted; but should it be accented, or even fully sounded, the vowel sign should be placed within the circle. Line 4.

§ 4. A SMALL LOOP represents the combined sounds "st," with no intervening vowel. Line 5

§ 5. A LARGE LOOP is used to denote the sounds of "str," the "r" being preceded by a vowel which is usually obscure, but which, if accented or fully sounded, should be written within the loop. Line 6.

§ 6. BACK CIRCLE.—A Small Circle formed on the back, or other side of the Stem from the Circle or Loop, expresses an additional sound of "s" or "z." Line 7.

§ 7. The Circle is added to Half-size Stems. Line 8.

The Circle is largely used to represent the plural of nouns or third person singular of verbs.

§ 8. The Small Circle is often added to the Final Hooks, being made on the *inside* of the Hook. Line 9.

The Large Circle and the Loops should be affixed only to Stems.

§ 9. Either of the Circles or Loops, if formed on the left or "n" side of a Straight Stem, includes the sound of a preceding "n," so that in such cases the En Hook need not be formed, but only the Circle or Loop be made on the "n" side. See Lines 10 and 11.

§ 10. The Halving Principle for "t" or "d," is often combined with the Final Hooks and the Small Circle on Curved Stems, and with the Circle on the left side of Straight Stems, for "ns." In such combinations particular attention must be paid to the Principle that the power (by which is meant the *sound*) of the Halving, "t" or "d," comes *between* the sounds "n" or "shn" and "s," and also that the power of the Circle is invariably the *last* power. Line 12.

§ 11. The EN HOOK is added after any Circle or Loop, by running the pen through the Stem and turning the Hook on the other side. Lines 13 and 14.

§ 12. The syllable "sh'n," following the sound of "s," as in "physician," is represented by the Large Circle and In Hook; the Large Circle in this case expressing the "s" and "sh" with the intervening Vowel. This vowel is always the accented vowel in the class of words under consideration, and the vowel group to which it belongs is denoted by the position of the word—above on, or through or under the line. Line 15.

§ 13. A few derivative words are written in the position of their Root or Primitive words. This is the case with "causation" and "accusation" at the end of line 15.

§ 14. In vocalizing outlines composed in part of a Hook, Circle or Loop, it is often necessary to put the Vowel Signs at some distance from the Stems; so that, in reading Steno-Phonography, the principle must be borne in mind, that *the Vowels belong to the Stems, and sound immediately before or after them*, according to the side of the Stem on which they are placed. The Final Adjuncts all sound *after* this vowel sign, in the order directed in the above sections.

It should also be well apprehended, that the outlines of *no words that end with a Vowel Sound can be terminated with an Adjunct.*

KEY TO PLATE, PAGE 32.

"SENTENCES—CIRCLES AND LOOPS."

I see two boys and nine cats. Cats, rats and boys are fond of noise. My puss shows her paws, and opens her jaws, and says, "mew, mew." Put the laces in the cases. We must not waste that which is of use. Don't raise a dust with the duster. The posts of the west fence are loose. How shall I fasten my lesson in my mind. When the mice are in possession of our house, Justin Jones puts Costar's rat poison on a bit of cheese, and poisons these pests. Mr. and Mrs. Johnson chanced to pass by our cistern and they thought it was as nice a one as they had seen in all the West. They have been to Kansas.

Let us go to the woods. The sun shines, and the gnats and bees buzz around us; and though the wind fans the gnats away, they are soon here again. See the motions of the boughs, up and down. They bow to us and say, "how do you do? It is a fine day?"

Do not go so fast. I would go faster, but my physician will not let me; he says I shall have pains in my hands and wrists if I run or hop; so, as I don't want a dose from him, we will rest on this mound. Ah, just see! It rains. Now, we must get home as fast as we can; it will not do for us to get wet, for sister would say, we had no cause to go away from the house; you know she dines at one, sees the pastor at two, and goes with Annie Mason to Wooster at eight to-night.

KEY TO PLATE 7.

FINAL CIRCLES AND LOOPS.

1. s or z. Fuss, voice, nice, owns, knows or nose, shoes, lace, this, says, cease, ways, airs, oars, use.

2. Cause, keys, ease, geese, goes, eggs, gas, race, rose, arose, arrows, accuse, crase.

3. Pause, pace or pays, puss, toys, cats, its, choice, cheese, base, bees, adds, dies; juice, jews, face, phase, piece, peas.

4. ss, sz, zz, etc. Faces, voices, hisses, loses, ccases, seizcs, cases, races, recess, rises, bases, possess, doses or dozes, Jesus.

5. st. Fast, must, lest, nest, ceased, waste, yeast, faced, cost, coast, rest, wrist, post, best, just.

6. str. Faster, muster, Lester, sister, Wooster, master, Mr., Hester, castor, restore, pastor, bestir, duster, poster, Chester.

7. Back s or z. Excesses, recesses, masts, nests, lists, wastes, coasts, rests, posts, posters, bestirs, masters, sisters.

8. ts. Mats, nets, wits, shuts, shouts, lots, lights, arts, rats, cats, ruts, cuts, coats, gates, gets, goods, woods.

9. ns, sh'ns. Fans, fashions, mens, motions, nouns, notions, lanes, lotions, cautions, auctions, passions, Russians.

10. ns, ns's. Pains —, dines, chance, Jones, dunce, dunces, bounce, bounces, dance, dances, cines, rains, runs, Kansas.

11. nst, nstr. Bounced, chanced, canst, against. Pace, pains, pe's, paints, paces, paste, pastes, paster, punster, punsters.

12. nts, ndz. Mounts, minds, winds, finds, hands, lands, lends, kinds, accounts, rents, rounds, pants, bounds, bends, daunts, attends, dents.

13. s'n, s'ns. Poison, poisons, cousin, cousins, dozen, dozens, mason, masons, moisten, arson, lesson, lessons, loosen, fasten.

14. st'n, str'n, n'sn. Justin, Boston, Weston, Danstan, postern, western, cistern, Johnson, Benson, Marson, Munson.

15. s'sbn. Physician, physicians, musician, musicians, cessation, position, positions, possession, possessions, decision, decisions, accession, causation, accusation.

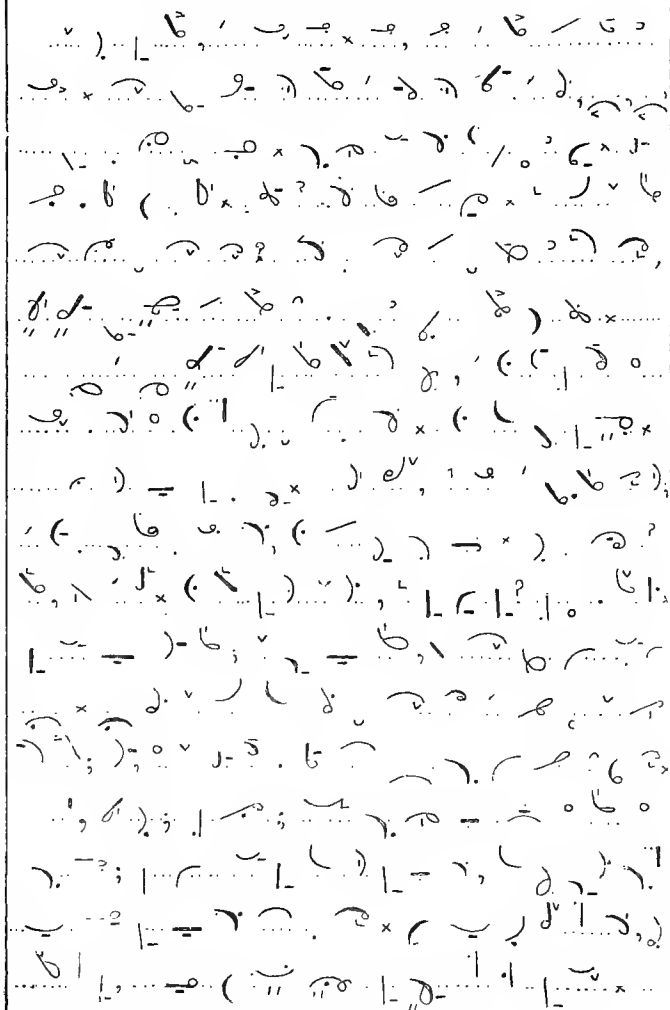
SENTENCES.

Cease to fuss about those boys, they will do right if they are let alone. When the sun rises in the east, we shall get up, and raise our voices for tea and toast and meat and cheese.

NOTE.—The Engraved Phonography corresponding with the "Sentences" on the previous page succeeds plate 7.

PLATE 7.
Final Circles & Loops.

1. *sonz.*
 - 2.
 - 3.
 4. *s's, sz, etc.*
 5. *st.*
 6. *str.*
 7. *Backs, z.*
 8. *ts.*
 9. *ns, shns.*
 10. *ns, ns's.*
 11. *nst, nst'.*
 12. *nts, ndz.*
 13. *sn, sns*
 11. *st-n, st-rn, ns'n.*
 14. *s-shn.*
- Sentences.
-
-

Sentences. Final Circles & Loops.

CHAPTER VI.

CIRCLE AND LOOP PHRASES—COMPOUND WORDS.

Illustrated by Plate 8.

SECTION 1. The CIRCLES and Loops are used independently of the Stems, as represented by the accompanying plate, to denote the Phrases printed near them. These characters stand for the consonant elements contained in the phrases, viz., "s s," "s t," "s th r," which are the same sounds denoted by the Circles and Loops when attached to stems; only, that in the Independent Large Loop, "thr" is substituted for "tr." It should be noticed that these Phrase Signs are always written *above* the line when the Phrase begins with "a" or "has," and *below*, if it begins with "is" or "his."

§ 2. COMPOUND WORDS.—The two parts of a Compound Word may be joined in writing, or if the outlines do not unite well, they may be written near each other with two small dashes between. See the words "can not" and "good bye" in last line of the Plate.

§ 3. It is allowable in Sieno-Phonographic writing to join the outlines of other words together:—especially to represent common phrases—*when no ambiguity or illegibility will arise from so doing.* But this condition should be well observed, and when the judgment of the writer is in doubt, from the want of an example, it should be remembered that *it is always correct to write words separately, in their proper position.*

KEY TO PLATE 8—CIRCLE AND LOOP PHRASES.

SENTENCES.

John will do *as-his* sister says. It *is as* fine a day as I ever saw. Leo *has-his* own way now, and will go to Boston. My coat is good, but *his-has* a rent in it. This *is-as* happy a kitten *as-his* ever been in my possession. It *is-his* good attention which causes Louis to gain his cases. Hugh *has-as* fine a chance to rise *as-a* physician as any one has; they say *his-is* the best thesis that has been written this session.

Where is Jane's new pen? Here it is, just *as-it* was when lent to me. *Is-it* not bent, and *has-it* not been tossed up by the two boys? No. Then I will show it to the master, just *as-it-is*, and if he says, "*is-it-as* good as when new," I shall say, "yes." But *has-it-as* fine a point as he wants? Oh, yes; I have no doubt that it has.

Joe and Ben Janseu are as gay *as-their* cousins; *is-there* to be a dance to-night, or *has-there* been one of late. I know of none. *Is-there-as* good a chance for a hop now *as-there* was last season? No; for the lasses are too shy, and Rosin the Bow has lost *his-other* eye, so that he cannot see his notes. Then *as-there-is* no hope of any fun, I say good-bye.

NOTE.—The plate illustrating this lesson will be found on page 52. but the writing, both of the "Sentences," and Plate 8. may be deferred until Chap. 14 Sec. 3 has been studied.

CHAPTER VII.

STENOTYPY—COMBINED STEMS

Illustrated by Plate 9.

SECTION 1. STENOTYPY.—The describing of short-hand characters and outlines by type letters is called STENOTYPY. It is of great use in illustrating Phonographic text-books and literature. Capital Roman letters are used to represent stems; small, or, as printers call them, lower case letters, stand for adjuncts, and an inverted period shows where a vowel sound or sign comes in. Obscure vowels are not generally denoted. Stems that are to be made upward are denoted by Italic capitals; and the In-hook, the second Shun-hook, and the Hay-tick, by a small Italic letter.

EXAMPLES.—Fn denotes the stem F and the En-hook; Pshn, the stem P and the Shun-hook; Kt, a K stem made half length; Ktn, the stem K, halved, with an In-hook; Rs the stem Ree and small circle; L:ss, the stem L made upward, with the large circle, and a vowel intervening.

When it is desired to denote the position of the outline, a small figure is prefixed; thus, ¹M st, denotes that the stem M, with the small loop is to be made in the first place: that is above the line of writing.

The Irregular Final Adjuncts for the sounds of “f” and “v” and the syllables “ter” and “ive,” some of which are represented on Plate 9, are fully explained in the next chapter.

§ 2. The Adjunctive Signs enable the writer to express a large number of words of one, two, and even three syllables, having many consonant elements, with the use of but one stem; thereby greatly shortening their outlines, and rendering the execution of the writing more rapid and its appearance more beautiful and legible. But for the proper writing of many words of even one syllable, it is necessary to write two or more stem characters. In such cases the stems must be written one directly after the other without raising the pen or pencil from the paper, and each stem be made as before directed; namely, the horizontals from left to right and all uprights and slopes downward, except L and SH. These stems, also, are occasionally made downwards when combined with other stems, according to rules, which will be given in a following section.

PRACTICE.—Trace with the pointer lines 1, 2 and 3, of Plate 9, naming aloud each character.

§ 3. When the stem Ree is combined with another stem, it is not necessary that it should be inclined so nearly to the horizontal as when written alone, because the direction of the hand *upward* will distinguish it from CHay, which is always struck *downward*. Trace line 4.

§ 4. The Circles may be formed between stems to express their powers as heretofore given. When used between two *Straight Stems*, both made in the same direction, the circle should be formed on the right or upper side, as if there were but one stem; but if an angle is formed by the stems the circle should be turned in the outside of it. Trace line 5.

When the circle is made between a Straight Stem and a Curve the

circle should come on the inside of the curve. Trace line 6. When between two curves, write the circle inside the first, unless it is more convenient to make it inside the second. Trace line 7.

The Small Loop is sometimes, though rarely, made between stems, the pen not being allowed to pass through the stem to which the loop is attached to begin another stem from the opposite side; but another stem may begin from the point of a final hook whenever it can be struck in its proper direction. Trace lines 8 and 9.

§ 5—VOCALIZING COMBINED STEMS.—When one stem is combined with another, the vowel that comes *between* their sounds may have its vowel sign placed *either after the first or before the second stem*—to whichever the vowel seems most naturally to belong, and where it will most clearly express the desired sound; the hand, however, should go back as little as possible to vocalize. Read line 10.

A vowel in an angle will usually represent the same sound with reference to both stems—see line 11; but in some combinations, as where the up-stroke is followed by a horizontal—it does not, and the vowel must be placed where it will be devoid of ambiguity. See line 11, last words.

When, in a very acute angle, there is not room for a Vowel Sign, it may be written outside of the angle at its extreme point. See “shod,” line 11.

§ 6—POSITION OF COMBINED STEMS.—The *first stem* of a combination is placed in position—that is above, on or through, or under the line as directed for single stems—according as the vowel or accented vowel of the word represented belongs to the first, second or third group or class; the other stems following without regard to position. Lines 10 to 17. When, however, two upright or sloping stems are made in the same direction, it is best to write both above the line for the first place. See first and fifth words of line 12.

When two straight stems, made in the same direction, follow each other, one being light and the other heavy, let them blend at the joining without abruptness. See “tide,” and other words in line 12.

§ 7. The stems representing “l” and “sh,” when struck upward are called respectively “Lee” and “Shce;” and (except under special rule) they are made in this direction when either is the only stem in the outline, or *when in terminating the outlines of words their sounds are followed by a vowel.* Line 14. At the beginning of outlines, or between other stems, L and SH may be struck either up or down; but the upward direction is usually preferable, unless SH is followed by M, or L by MP or by NG in the same syllable as “long.” Line 13.

The stem Ree is used in terminating the outlines of words that end with a vowel sound according to Rule 2. Line 15.

When the stems for “l” and “sh” are made downward, they are called El and Ish; and they are thus used as final stems in writing the outlines of words, *when no vowel follows their sounds.* Line 16.

The stem Er is used as a final stem for the outlines of words that end with the sound of “r.” See line 17.

§ 8. A combined stem may be halved to add the sound of either “t” or “d,” and the other adjunctive signs affixed as to single stems, under conditions described in the following chapter.

KEY TO PLATE 9.

COMBINED STEMS.

1. Fn, Pshn, Kt, Ktn, Knt, *R s*, *L'ss*, M st, Tf, P tr, F tr, D ns.
2. PK, DK, JK, GK, TT, TD, CH J, *RR*, FF, TH, TH, *LL*, MM.
3. WW, NN, VL, PL, *PL*, JL, DM, TN, CH N, YK, RM, KL
4. FN, FR, *FR*, DR, TR, PR, *PR*, P CH, MR, M CH, NR.
5. K s K, *R s R*, CH s CH, T s T, P s P, B s B, D s K, CH s P, P s CH, *R s T*, G s T, G s P.
6. T s F, P s L, P s L, CH s M, K s M, P s R, T s L, CH s L, P s NG, *R s M*, N s R.
7. M s M, *L s L*, V s V, F s R, M s V, W s L, *L s M*, F s M, F s L.
8. V st R, D st N, J st F, P n NG, FntNG, CH n J, CH f T, B f R, B f K, B f R, B n T.
9. G n K, K f K, *R n R*, R f R, R n K, Pshn L B tr L, P shn L, P s'shn L, K shn L.
10. Page, both, far, tire, power, chop, bake, beg, fade, shade, laid, neck, patch.
11. Laugh, catch, mouth, cap, notch, latch, match, shock, like, rock, shod.
12. Pipe, pope, peep, babe, tide, toad, to-day, cake, cog, keg, cook, coke.
13. Lap, leap, love, loom, look, log, latch, lash, lamp, shake, sheep.
14. Pillow, daily, jolly, mellow, hollow, follow, shoaly, Nellie, waylay, fishy.
15. Morrow, merry, carry, hurry, vary, bury, cherry, worry, sherry, tyro.
16. Peel, fail, toil, pale, coil, gale, guile, mole, mule, mile, Nile, knoll, fish.
17. Power, poor, bore, tire, door, fire, lore, gore, cower, shower, fear, jeer.

SENTENCES FOR WRITING.

Bake the chops and beg Bob and Nellie to take a cup of tea with you. You may laugh at my cap if you will, but it was made by Miss Fussy, who got the fashion from Paris. "Your money or your life," says the thief; but he does not want your life, for it will do him no good. My pillow is hollow; it has air in it. Merry men bury all thought and worry, and feel cheery when they get to a feed of cakes and sherry. That pale face shows toil at night; it kills the early beauty both of cheeks and eyes, to sew or read at night.

PLATE 9.
Combined Stems.

-
- Handwriting practice sheet for Arabic calligraphy, featuring 17 rows of exercises. Each row contains various Arabic letters and symbols, some with numbers indicating stroke order or frequency. The exercises are designed to improve penmanship and familiarity with the script.
1. ...
 2. ...
 3. ...
 4. ...
 5. ...
 6. ...
 7. ...
 8. ...
 9. ...
 10. ...
 11. ...
 12. ...
 13. ...
 14. ...
 15. ...
 16. ...
 17. ...

§ 9. The following Rule indicates the principal classes of words whose outlines should end with a stem :—

Rule 3.—Use a Stem Character to terminate the outlines of all words that end with a vowel sound, or with a consonant sound that has no Adjunctive Sign.

DIRECTIONS FOR WRITING WORDS WITH COMBINED STEMS.—First separate the word, audibly, into its elementary sounds, and name the consonants; then pronounce the vowel or accented vowel of the word and write the first stem in the place corresponding with it; join the other stems, beginning the second where the first ends, and so on, without raising the pencil, until all are made; then place each vowel sign by the side of that stem where its exact sound will be the most clearly indicated.

NOTE.—The directions given for the use of the upward and downward forms of R, L and I-h, are, more than any others, subject to exception on account of the paramount *Law of Form*, which compels all Rules to be sometimes waived, in order to secure plainly defined or compact outlines. Indeed, it was with the view of securing easy and clear outlines, as well as of preventing the writing from going too far below the line, that the upstroke characters were devised by the inventor of Phonography; therefore, this original intention should be borne in mind, while, at the same time, the great increase of legibility from the observance of the rules as above given warrants a writer of Phonography in observing them as far as possible.

The principal exceptions to all rules will be found grouped in subsequent Lists.

KEY TO READING LESSON I.

THE TOY-SHOP.

Let us go to a toy-shop and look at a few toys for Ellen and Willie. Here is a nice doll, which can open and shut its eyes. It has long yellow hair, tucked up with a comb, and red shoes. Did you ever see a doll walk? O, yes; and push a little wagon, too, with a mite of a china baby in it.

See this painted wooden house and this kitchen with pots and pans and cups and dishes, all ready for dolly to go to house-keeping. We must buy that, too, and a little carriage for the lady Rosa to ride in.

Now, Willie, what will you like best? A rocking pony? No, ma; when I have a pony I want it to be a real* one; one that can kick up his hind feet. But I should like that Japanese kite and a base ball and bat: then we can have good fun the next time we go to the park. Richard Lester and Thomas Jackson want me to go with them to-morrow. Ah, then you shall have the kite and the bat and ball, and Ellen shall have the doll and the kitchen; and when the days are fine she may take a game of base-ball with you on the lawn, and when it rains you can help her to show dolly Rosa how to keep house and cook and wash dishes, for 'tis a good thing for men to know how.

* See open diphthong signs, explained in the last part of sec. 5, chap. II.

CHAPTER VIII.

IRREGULAR FINAL ADJUNCTS—F OR V, D, THER, ETC.

Illustrated by Plate 10.

SECTION 1.—The Adjunctive Signs for the sounds of “f,” or “v,” “d,” and the syllables “ther,” “ter” or “der” and “ive” are termed *Irregular*, because they are not attached uniformly to all stems, nor are they denoted in the same manner on all the stems to which they are attached.

§ 2.—EF-HOOK.—The sound of “f” or “v” is added to that of any straight stem, by turning a small hook on the *right* side of Upright or Sloping Stems and on the *upper* side of Horizontals. A vowel sound always intervenes between the stem and the hook. Read lines 1 and 2, plate 10.

NOTE.—The reader determines whether the hook represents a “f” or “v” by sounding the stem consonant and its accompanying vowel; a knowledge of the English language then enables him or her to decide whether it is the sound of “f” or “v”—that is needed to make an intelligible word. This process must be used whenever an adjunct represents more than one sound. The second, or alternative sound, is usually the natural mate of the first or primary sound. Thus, the Circle, which primarily represents “s,” the breath sound, has a secondary power, denoting “z,” the cognate voice sound. The primary power of the Halving is the sound of “t”—breath—while its secondary is the vocal, “d.” In any case where ambiguity would arise from the use of the same adjunct for *both* of any of these pairs of sounds,—which is the case only when both sounds are preceded by the same consonant and a vowel of the same group, the combined characters forming the same outline for two words of the same part of speech—the usual adjunctive sign is used for the primary or breath sound, and the secondary power is represented in some peculiar manner; either by a thickened hook, circle, or loop, or the stem character is employed.

§ 3.—The sounds of “ft” or “vd” are added to the sound of a straight stem consonant, by halving and the Ef-hook. Line 3, first part.

§ 4.—IVE HOOK.—A SMALL HALF CIRCLE, turned in the direction of the stem T or S, is used at the termination of Half-sized stems to express the added syllable “ive.” Line 3, last part.

§ 5.—TER-HOOK AND LENGTHENING. A large Final Hook on the *right* or *upper* side of Straight stems denotes the final syllable “ther.” It is also used frequently for “ter” and occasionally for “der.” Line 4.

The foregoing syllables are added to the sounds of curved stems by doubling their length. When intended for the “first place,” these double length curves, like the double length straight lines, rest on the line, unless they are struck upward. Lines 5 and 6.

NOTE.—This lengthening modification should be applied in the representation of “ter” and “der,” chiefly to primitive words, and those that do not take an added “t” or “d” sound. Such words as do, are better provided for in the subsequent chapter on “Initial Hooks.”

§ 6.—“ER,” AS AN AFFIX.—The syllable “er,” when added to a root word in the sense of an agent or doer, or to designate the comparative degree, is usually best denoted by the stem R added to the

outline. But all stems may be lengthened and made to terminate with a final hook to express the syllables "ther," "ter" or "der," when those syllables are preceded by the powers of any of the final hooks; the sound of "n" being that which most often occurs. The syllable "ture" may be substituted for "ter," when required after "n." See "venture," "jointure." Line 7.

NOTE.—When there are two or more ways of correctly denoting a sound or syllable, that one should be preferred which will give the most definite and suggestive outline. Attention should also be paid to securing any needed distinction between the outlines of two or more words of the same part of speech, written in the same position, which might conflict in reading when the outlines are unvocalized. The best judgment, on these and other doubtful points, will come with practice: and until all the Phonographic principles are fully mastered, it is best for the student to confine his or her writing to the exercises given in the text book.

§ 7. The IN-HOOK is used to denote the syllables "in," "en," etc., after any Straight stems which are doubled in length for the purpose of repeating the sound of the stem. After double length curved stems, the power of the In-hook succeeds the syllable "ther" or "ter," added by the lengthening. Line 8.

§ 8. THE PAST TENSE.—The outlines of verbs in the past tense ending in the sounds of "t" or "st" terminate according to the rules for the Regular Final adjuncts "t" and "st." Line 9.

Should the outline for the present tense end with the loop "st," as "boast," the form for the past will terminate with the small circle and half-length T.

The use of the loop is extended to words terminating in the sounds "zd," except for "paused" and "caused."

Either the stem Y or the compound vowel sign for "ew," may be used for "yoo" in the middle or at the end of an outline. Line 10.

The stem "D" may be considered the *regular* ending for past tense outlines, and is often preferable to halving. Lines 11 and 12.

If the stem "D," or any other stem denoting a final sound or syllable, cannot be conveniently joined to the previous part of the outline, it may be written quite close to it, after raising the hand. Line 13, last words.

When the outline of a word, exclusive of the representation of final "d" for the past tense, consists of *more than one stem*, either with or without a final hook, the last stem may generally be halved for the addition of "d" as well as "t;" but either Lee, (upward L,) or Rce, without a final hook, is best halved for "t" only. Line 14.

§ 9. When "est" is a distinct added syllable, it is best expressed, when the form of the primitive outline will allow, by the stem "s," half-size, attached to it; though after a full length stem, without a hook or following vowel, the loop "st" should be preferred, and also in cases where St does not make a good joining, as after K, L, and some other stems. "St" may be struck up or down. Line 15.

All directions for the halving of a stem in combination are limited by the necessary rule, that *a combined stem cannot be halved unless its point of junction with the preceding or following stem is perceptible*. When the stems blend, "t" or "d" must be represented by the full stem sign. Line 16.

KEY TO PLATE 10.

IRREGULAR FINAL ADJUNCTS—F OR V, ETC.

Line 1.—Puff, tough, chaff, chief, cough, beef, deaf, Jeff, buff, cuff, rough, reefs, puffs, coughs.

Line 2.—Pave, dive, give, above, arrive, dove, doves, paves, dives, achieves, arrives, caves, gives, calves.

Line 3.—Puffed, coughed, gift, gifts, raft, rift; roved, arrived, achieved; dative, motive, native, active.

Line 4.—Bother, gather, rather, patter, tutor, totter, titter, daughter, chatter, better, gaiters, bitters daughters, writers.

Line 5.—Feather, father, weather, whether, Arthur, leather, Luther, latter or lather, shatter, shutters, shooters, oysters, Easter, waiters, voters.

Line 6.—Mothers or mutters, matters, heaters, nitre, theatre, fighter, fatter, neither, neuter.

Line 7.—Painter, fainter, kinder, ponder, pointer, fender, candor or canter, thunder, tender, renders, rafters, venture, jointure.

Line 8.—Pippin, baboon, bobbin, deaden, cocoon, jejune; Lutheran, veteran, mandarin, nectarine.

Line 9.—Cut, wrote, shut, bought, met, got; past, based, amassed.

10. Raised, amazed, refused, revised, advised, abused, poised; caused, paused.

11. Paid, laid, tied, rode, fed, added, died, bowed, viewed, showed, listened, moistened.

12. Voted, noted, patted, acted, rented, founded, jointed, shouted, counted, mended, fattened, auctioned, occasioned.

13. Feathered, shattered, buttered, rendered, cantered, gathered, fashioned, ventured, weathered; lendeth, occasionally.

14. Jog, jogged, hug, hugged, repine, repined, load, loaded, bode, boded, faded.

15. Romanist, fashionist, meanest, roughest, laziest, mightiest, mud-di-est, tightest, faintest, holiest, fattest, latest.

16. Liked, locate, looked, fact, vacate, cooked, catacombs, coward, find afford.

17. Faucet, visit, gusset, possessed, resist, exhaust, passionate, diet, poet; bonnet, denote, devoted, Bernet.

SENTENCES FOR WRITING.

The puff of that pipe gives me a cough. My motive in the gift was to bother the tutor, and make the daughters titter and chatter. It matters not whether you or Luther goes with me to the theater, for I will talk with neither of you.

PLATE 10.

Irregular Final Adjuncts. f, or v, &c.

1. f. ...
2. v. ...
3. ft, vd, ive. ...
4. ther, ter. ...
5. " ...
6. " ...
7. ntr. ...
8. In-hook. ...
9. Past tense; t st. ...
10. " x d. ...
11. " d. ...
12. " ed ...
13. ...
14. d, ed. ...
15. ...
16. ...
17. ...

The stem "D," however, after the stem, Er, need not be made its full length; but may be represented by a thickening and slight lengthening of the lower part of the stem, Er. Line 16, last words.

§ 10. The outlines of words ending in "sit" or "sist" are best terminated with the circle, small or large, and the stem T. Final "ate" or "ite" is sometimes necessarily represented by the stem T. Also use the stem when final "t" is preceded by two distinct vowels, as in "poet." Line 17.

With the above exceptions, and cases covered by the rule in Sec. 11, *the termination of an outline with the stem T denotes a following vowel.*

§ 11.—To govern the use of the Final Adjuncts, both regular and irregular, we have the following general rule:

RULE 4.—*Use the proper Adjunct to express "n," "n," "shn," "t," "nt," "s" or "z," "f" or "v," "ther" and "ive," when they are the final sounds or syllables in a word.*

KEY TO READING LESSON II.

OUR PETS.

Come and see our pets. Mary has two doves; and Jane's mother arrived yesterday, and with her came a parrot which is a native of Cape Town. It can talk in Dutch, and say, "Polly wants cake." But Lillie has a jackdaw that can chatter faster than Polly, and which will tear a piece of red muslin to tatters if you put it on his head. We gather berries for him to eat.

Arthur has a young calf which he has named Jeff. Father lets Arthur tie a piece of leather round the calf's neck, and on Easter-day, as the weather was fine, both Arthur and the calf walked to the Lutheran village to see the women make bobbin and lace. The calf looked as wise as if he knew all about bobbin-making. A few of the boys were disposed to laugh at Arthur, so it is likely he will not venture to Modern Times—that is the name of the village—again.

Did you ever see a chicken chase a field-mouse? My bantam rooster will, and eat the mouse too when it is caught. Our cat caught one on Monday, but Annie caused her to let it go. Pussy paused as the mouse ran past her, not knowing what to do; but Luther gave her a bit of tender meat, which she laid by her kitten; then both of them listened for the mouse which had ventured to peep out of its hole, but it soon popped back again, and then the cat and the kitten fastened on the meat after the liveliest fashion. Our father and mother think that one of the meanest things we can do, is to impose on the poor dumb beings who cannot resist our will.

Oh, do you hear that thunder? I fear our visit to the Catacombs must be delayed.

PRACTICE.

First, Read and Trace; second, Copy; third, put the printed Key into Steno-Phonography; fourth, Compare and Correct.

CHAPTER IX.

INITIAL ADJUNCTS—CIRCLES AND LOOPS; IN-HOOK; DOTS FOR "ING"
AND "CON."

Illustrated by Plate 11.

SECTION 1.—The Small and Large Circle and Small Loop are used at the beginning of Stems in the same manner as at the end, but with limited powers, the Small Circle representing "s," and the Small Loop "st" only. The Large Loop for "str" is not used at the beginning of outlines. Both Circles and Loop are made on the same side of the stems as when they are used for Final Adjuncts, namely, on the right or upper side of straight lines and inside of curves.

In reading, sound the circle or loop *first*, and then the other character according to previous directions, remembering that *the Vowel always sounds immediately before or after the Stem*; that a final hook sounds *before* the halving or lengthening power, unless it be the In-hook which is especially designed to *follow* the power of any adjunct; and that a final circle or loop sounds *after* both a final hook and the halving or lengthening power.

§ 2.—THE INITIAL SMALL CIRCLE is used to begin the outlines of words that commence with the sound of "s." Plate 10, lines 1, 2, 3.

Those words are excepted which contain no consonant but "s," or "s" followed either by final "s," "z," "n," or "l," or by the separate syllables "shn," "ing" or "er," or by two distinct vowels, as in "science." Most of these classes of words have been already considered in the exercises on "Final Adjuncts." The mode of expressing "l" final when preceded by "s" only, will be found in a subsequent chapter on "Initial Hooks."

§ 3.—INITIAL LARGE CIRCLE.—The outlines of words beginning with the sounds "s's," or "s'z," in one syllable, unless they come within the classes already treated of in "Final Adjuncts," begin with the large circle. Line 5.

§ 4.—INITIAL SMALL LOOP.—The outlines of words containing three or more consonant sounds, the first two being "st," immediately followed by a vowel, begin with the small loop attached to the stem representing the third consonant. Lines 6 and 7.

When, however, the third consonant is "n," *not followed by a vowel*, begin the outline with "sT" and represent the "n" by the En-hook. Line 8.

§ 5.—Words beginning with "str" have the "r" represented by turning the circle on the *left* side of the stem "t" instead of the right. Line 8, last part.

§ 6.—The syllable "er" is added to any word whose outline begins with a circle or loop on a straight stem, by turning it on the *left* or *under* side of the stem. In this case a distinct vowel will always *precede* the stem. Line 9.

The simple sound of "r" immediately succeeding the sound of any straight stem preceded by "s," as in "sPry," is represented in the same way. In this case a distinct vowel will always *follow* the "r" sound denoted by the hook. Line 9, last part.

§ 7.—INITIAL IN HOOK. This hook consists of the half of a small circle—usually the upper or lower half—and is used in beginning the outlines of most words that commence with "in, en, an, on" or "un," as a separate syllable; also when the syllable contains a long vowel combined with "n," as "only."

The stem "L" may be struck upward from this hook when a vowel follows "l," and downward when one does not. In the latter case, a following "d" may be represented as it is after "R," by making the lower part of the stem heavy and a little lengthened. Lines 10 and 11.

§ 8.—THE IN-HOOK may precede the circles or small loop, turning in any direction. It may also be used between stems in the same way, to represent "n" as well as "n"—that is the simple, as well as the syllable sound of "n"—where the En-hook cannot be conveniently made. Line 12.

§ 9.—Should an outline resulting from the use of the In-hook be difficult, or very lengthy, or if it be desirable to make a distinction of form between two words, the stem "N" may be used instead of the hook, and a small upright or horizontal tick prefixed to denote that a vowel precedes the sound of "n." When this tick is attached, the initial vowel need not be written. The stem "N" is used instead of the hook, mostly, when several "t" or "d" sounds follow "n," one of which can be expressed by halving the stem "N." Line 13.

§ 10.—The stem "N," doubled in length, and preceded by the before-mentioned initial vowel tick, is used to begin the forms of words that commence with "inter," "enter" or "intro," also for "under," as a prefix, when the resulting form is specially easy and plain.

When the outline of a word consists of three or more stems, some them taking a downward direction, the first stem may begin on or above the line, without regard to the exact position indicated by the accented vowel. Line 14.

§ 11.—DOTS FOR "ING" AND "CON."—Whenever a clear form will result, the termination "ing" is expressed by the stem "NG," attached to the previous outline; and "ings" by "NGs." But after half-length stems and hooks, "ing" is sometimes better expressed by a dot at the *extreme final point* of the outline, and "ings" by a small circle. Lines 15 and 16.

NOTE.—The dot is also used in preference to the stem form for "ing," after word-signs or contracted outlines which represent but a part of the consonant sounds in the word; "h" not being counted as a consonant.

The prefixes "com," "con" or "cog" are denoted by a dot at the *extreme initial point* of the outline. Where the "m" is doubled, as in "commit," retain one "m" in the outline, or write the "K," unless the accent is on the prefix, as in "comment." Lines 16 and 17.

KEY TO PLATE 11.

INITIAL CIRCLES AND LOOPS, ETC.

1. Soap, sup, spy, stay, seat, city, seed, said, side, such, sage, sake, soak, sky, sorrow, sore.
2. Same, some, snow, sunny, safe, sofa, sway, sour, song, sung, slay or sleigh, Sallie, seven
3. Snatch, snub, snubbed, slight, slide, smoked, spite, spied, spit, speed, spice or spies, spicy.
4. Sows, says, sowing, sower, sizing, sign, signs, scion, scions, science, scance, scenes, Czar, zero.
5. Schism, society, system, suspend, suspender, Cæsar, Cicero, sustain, sustained, sustenance, schismatic, Sistine, Cisalpine.
6. Step, stop, state, stood, stitch, stake, stem, still, stilly, store, story, star, starry, steer, sting.
7. Stepped, stitched, staked, start, started, starred, stored, storied, storm, stormed, stamp, stamped, stumped, stemmed.
8. Stain, stained, stun, stunner, stand, standing, standard, stint; stray, straight, strayed stroke, stretch, strive, striven, stripped, strain, street, straighten.
9. Cider, cedar, stopper, stupor, sucker, sticker; sober, supper, spray, sprain, sprout, scroll, scratch, script.
10. Into, unto, indeed, Indian, indicate, indicted, endowed, unfair, infer, unvail, unkind, inhuman, unman.
11. Inlay, inlet, inlaid, annul, annuled, honor, honored, inwrought, inroad, unload, unloaded, ancient.
12. Answer, answered, insert, inserted, insertion, instruction, unsystematic, incision, unseemly, institution, insufficient, inscribe.
13. Honest, honesty, undefined, indefinite, independence, antidote, inlebedness, intellect, intention, intonation, annotation.
14. Interfere, entertain, interrupt, undertake, undertook, understand, understood, introduce.
15. Being, beating, paying, petting, dying, dotting, running, roving, inserting, dancing, dozing, chasing.
16. Chancing, writings, meetings, beatings, buildings, compare, compose, composite; contain, contend or content, condition, confuse, confusion, conviction, confession.
17. Conceit, consolation, consult, conceive, consummation, consumption; cognate, cognomen; commit, commotion, commission, commands, comments.

KEY TO READING LESSON III.

SAMUEL'S SPEECH. THE WALK.

My little nephew Samuel is but two years old. If you say, "Now, Samuel, stand up straight and speak a speech," he will straighten up, turn out his toes, stretch out his right hand and say as loudly as he can,

"Bye-oh baby bunting, father's gone a bunting,
To get a little rabbit skin, to wrap the baby bunting in."

Samuel's sister Lizzie, who is four years old, said one day, "Aunt Susie, don't you think that must have been a litty mite of a babe, to be wapped in a wabbit skin? I 'spect the father and mother were poor, and could-not buy it a dess." I answered, "Yes; it must have been less than the wax doll which cousin Kate gave you on last May-day." Lizzie opened her eyes wide, saying, "I suppose Bunting was the family name."

THE WALK.—The sun has set; how shall we spend the evening? Shall we go to the parade of the Seventh Regiment, and listen to the music, and watch the beauty and fashion of the city as it passes round? or shall we go to the beach and gaze on the still lovelier visions which earth and sea and sky unfold to our view? It is likely we shall have time to visit both; and also to go by the new fountain in the Park, and see the dolphins spout showers of pearly spray high in the air, which fall with rainbow hues into the huge tank below. In that the lively fishes swim, and come to be fed with scraps of biscuit and sweet cake.

 SENTENCES FOR WRITING.

The following sentences require the application of such Phonographic principles and rules as have been already given, and especially of those explained in Chapter IX. :

For the sake of a good seat I will stay here. Sing the same song you sung last night. Some snow fell on the sunny side of the sofa. The seven spies slipped off when they spied the Czar coming. The schism in the society caused the suspension of the offenders. Step into the store, and state how much you have at stake in this matter. The man stepped in, but stamped and stormed so that I could make nothing of his story. Stand still, and let me wash the stain from your standard. Strain a point, and strive to straighten out this stupid statement. Why, you see we had cider after supper, and none of us were sober. Ah, indeed, then I infer that you got into untair hands. Cæsar's answer to Cicero is inscribed on those ancient ruins.

The instructions given in the institution were unsystematic. A seton was inserted in the incision. I undertook to entertain the ladies and introduce them to my sister; and we had rowing on the lake, and dancing on the lawn, and walking in the woods, and running races on the beach; putting it all together, we had a gay time. We shall not comment on the condition in which we found the man.

READING LESSON 3.

• Samuel's Speech. The Walk

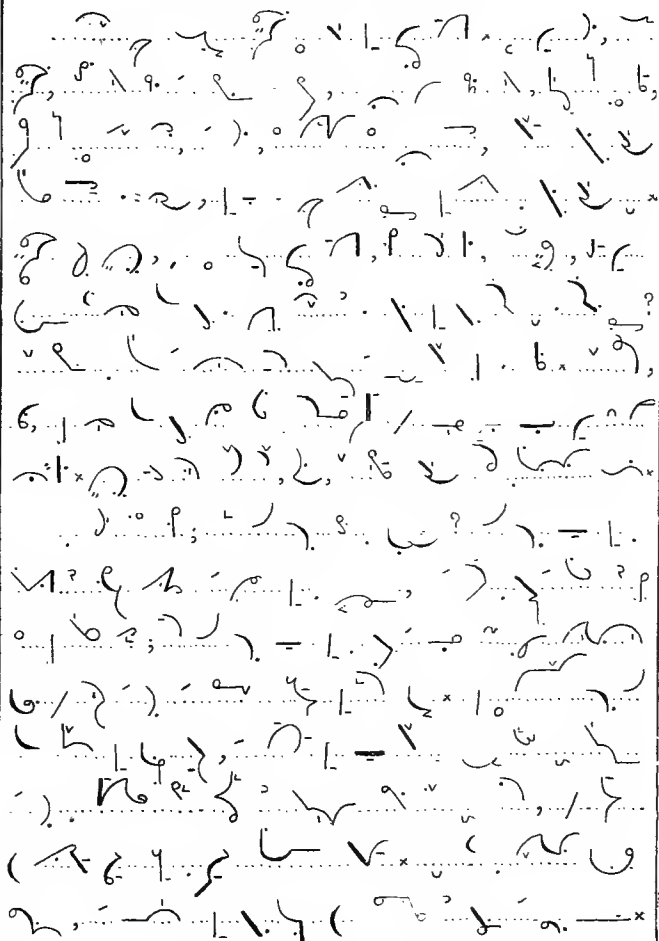








PLATE 8.






Circle & Loop Phrases.

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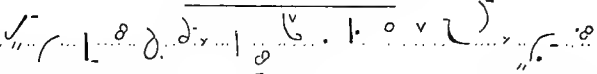
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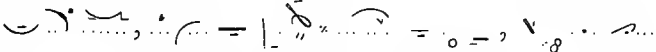
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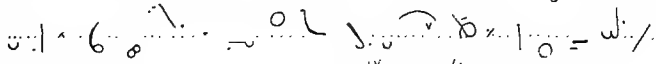






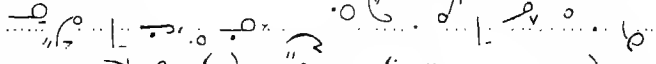
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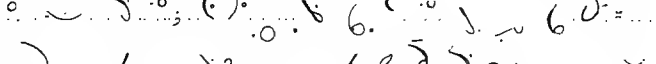
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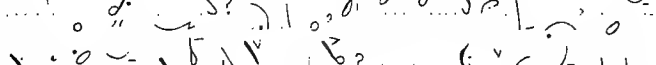


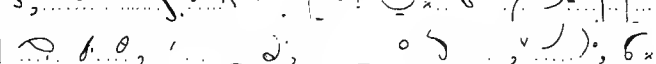


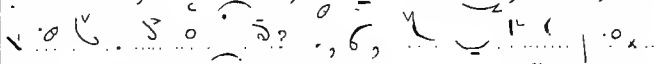


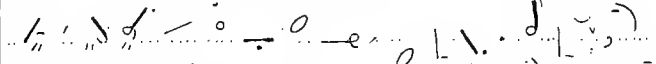


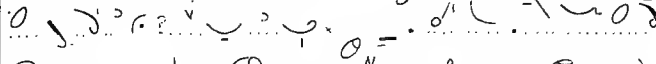


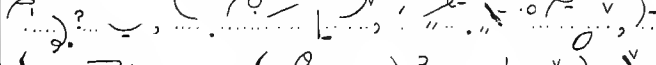


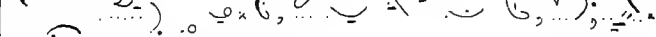












CHAPTER X.

INITIAL ADJUNCTS. HOOKS; "R," "L," "W" AND "Y."

Illustrated by Plate 12.

SECTION 1.—THE INITIAL ADJUNCTS consist of the Initial Circles and Loop, and Initial In-hook described in chapter 9; of the Initial Hooks for "r," "l," "w" and "y," and of the Initial Tick, used instead of a separate vowel sign, to indicate that the word begins with a vowel.

§ 2.—THE AR-HOOK.—The consonants "r," "l," "w" and "y" form in many cases so close a union with a preceding consonant, that the two are uttered with a single impulse of the voice. Thus, the sound of "r" unites with that of a preceding "p, b, t, d, k, g, f, th," or "sh," as in "*pray, brow, try, draw, crow, grow, fry, three, shrew.*" In such words the sound of the "r" is denoted by a small hook, which is made on the *left* side of the initial end of the upright and sloping straight stems, on the *under* side of the straight horizontals, and on the *inner side* of all curved stems. The Ar-hook corresponds exactly with the final hook for "n;" it being formed on the same side of the stems, being common to all, and of uniform size. Read lines 1 and 2, Plate 12.

§ 3.—THE EL-HOOK.—The sound of "l" unites in the same manner as "r" with a preceding "p, b, k, g," or "f;" as in "*play, blow, clay, glow, fly.*" The "l" sound is then represented, on straight stems, by a *small hook on the circle side* of the initial end of the stem, and on curves by a *large hook on the inner side*; the increased size constituting the only difference between the El and Ar-hook on curves. Lines 3 and 4.

In reading, observe that though the hooks are formed *before* the stems, they sound *after* them; and that the hook sounds are succeeded by the sound of the vowel sign placed *after* the stem. Also that an initial vowel may *precede* the sound of the stem; then a word of two syllables will be formed, and the hooks become substitutes for the stems, *Ree* and *Lee*. See lines 1 and 3, "*agree*" and "*apply.*"

§ 4.—The Ar and El-hooks are used also when a vowel precedes the sound of the stem, without a vowel following the sound of "r" or "l," as in "*upper,*" "*apple.*" In these cases the "r" and "l" form separate syllables of themselves; the accompanying vowel sound being so slight as to require no sign. In this class of words the hooks are substitutes for the downward stems, R and L. As a general rule a single stem with an initial hook is halved to add the sound of "t" only. Lines 5 and 6.

§ 5.—The Ar and El hooks may be prefixed to a stem which succeeds another stem, as substitutes for either R and L, or *Ree* and *Lee*; regard being had to principles before presented. When the only difference between the adjective and adverbial form of a word is in the addition of the vowel sound "i," as "*noble, nobly,*" both are expressed by the same outline. But when "*ly,*" "*ry*" or "*er*" are

KEY TO PLATE 12.

INITIAL HOOKS—P, L, W AND Y.

1. Pray, pry, price or prize, brew, brow, brown, brains, tree, tray, try, dray, draw, drew, cry, grain, agree, fry, three, throne.

2. Prayed, prate, priced, prized, pressed, praised, breast, breasted, trust, trusted, trite, tried, krout, crowd, great, agreed, fright, throned.

3. Play, plow, apply, plain, blown, blaze, please, bless, bliater, claw, close, glisten, fly, flee, flatter.

4. Played, plate, applied, bloat, blced, plunder, pleased, blessed, blistered, clawed, clot, glad, glitter, flight, fled, fritter.

5. Upper, outer, odor, ocher, eager, utter, uttered, offer, offered, over, effort, author, error, Oyler, usher, owner.

6. Apple, able, ably, idle, idled, agile, eagle, awful, oval, annals, easel, applause, apprise, apprised, appraised, approved.

7. Taper, table, double, noble, nobly, neighbor, nature*, feature*, ample, amply, employ, fable, viper.

8. Heifer, hovel, hammer, camel, final, funeral, manner, banner, pickle, moral.

9. Twist, twill, twig, dwell, dwelling, quill, queation, quickest, quarrel, acquisition, quantity, quire.†

10. Pure, cure, curative, tune, duration, impudent, accusation, accumulate, pecuniary.

11. Spray, straw, screw, sabre, cider, suture, seeker, secret, suffer, summer, sinner, cipher, simmer, seaver, soother, cellar.

12. Supple, supplied, sable, saddle, settle, satchel, sickle, social, socially, socialist, civilize, civilized, Cecil, sessile, uncivil, unsocial.

13. Squeal, squall, squeak, squeamish, squirrel, squash, secure, security. Squire,† square.†

14. Under, entry, untrue, increase, include, incline, injure, angel, angelic.

15. Inflame, inflection, inflation, inquest, unqualified, unquestioned, incubation, recuperative.

16. Indwelling, entwine, untwist, endure, intuition, indubitable, bitumen, bituminous, enquiry, enquire, inquisitive, unequivocal.

17. Complete, completion, complains, conclave, concrete, conclude, conclusion, computation, contusion, confront, conflict, conflagration, congress, contrition.

* By a law of speech "t" before *z* partakes more or less of the sound of "ch." when the syllable is unaccented.

† Special vocalization. See Chap. 12.

separate syllables, affixed to primary words, they are best represented by the stems *Lee*, *Ree* or *Er*, when a clear and practicable form results; otherwise the hooks may be substituted. Lines 7 and 8.

§ 6.—*WAY AND YAY-HOOKS*.—Two large initial hooks are attached to the straight stems *P*, *B*, *T*, *D*, *K* and *G*; that on the left or “*r*” side representing the sound of “*W*,” and that on the right or “*l*” side the sound of “*Y*.” These hooks are used only when the sound of “*w*” or “*y*” *immediately follows* that of the stem to which the hook may be attached, without the least vowel sound intervening.

The *Yay-hook* sound is always followed by the vowel “*oo*,” which need not be represented by its vowel-sign, but considered as included in the hook.

When final “*r*” follows the vowel sound after “*w*,” as in *require*,” (= *kwir*), it is best to end the outline with *Wr*; the accented vowel which always intervenes, being, in such cases, represented by a special method of vocalization, as explained in the following chapter. Lines 9 and 10.

§ 7.—The small circle representing the sound of an initial “*s*,” may be inclosed within any of the initial hooks. But when connected with the *Ar-hook*, the hook itself may be omitted, as the turning of the circle on the left side indicates that the next consonant to the stem sound is “*r*.” This principle has already been given in Chapter 9, Sections 5 and 6; and on Plate 11, line 9. Read lines 11, 12 and 13, Plate 12.

§ 8.—The *ln-hook* may be prefixed to any of the initial hooks; or, when more convenient, the ticked *N* may be used as described in Chapter 9, Section 9. Read lines 14, 15, 16 and 17.

KEY TO READING LESSON IV.

SENTENCES, THE TWO BOYS.

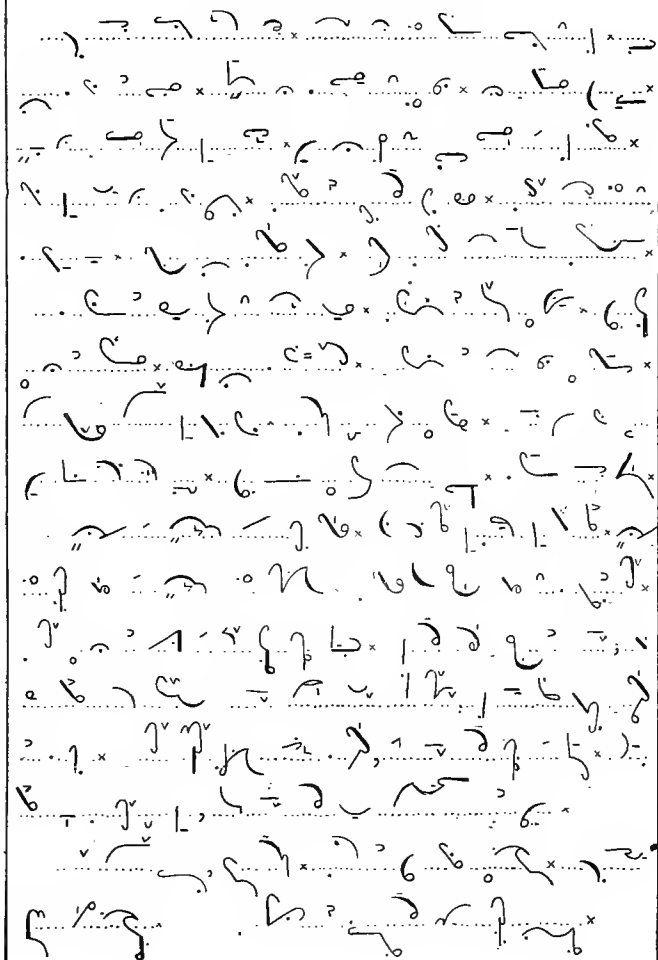
We can clap our hands. My hat has black crape on it. Give me a plate of cress. Tom made a cross on his slate. Mend the box with glue. Kate let the glass fall to the ground. You may sit on the green grass and eat apples. Pray do not let the plate slip. The price of the print was three cents. The blind man has on a blue coat. Bring me the brass bell. Brush the bran from off the plank.

A flake of snow fell on my nose. The flame of the fire is yellow. This thread is made of flax. Send me a flat-iron. The frame of my slate is broken. All beings like to be free. The water in the pail is frozen. The cat will fret if you take away her kitten. This cake is fresh from the griddle. A frog can jump.

Henry and Howard are twin brothers. They went twice to the store to buy toys. Henry has twenty buttons, and Howard has twelve. The brothers have strung the buttons on a piece of twine. The twine is made of red and white threads twisted together. It was once the string of a kite; but as the boys were flying the kite last night at twilight, it got fast between the branches of a tree. The twine entwined itself around the branch, and the kite was twisted and torn. So the boys cut the twine in two, for the kite was no longer of use.

READING LESSON 4.

Sentences. The two Boys.



CHAPTER XI.

INITIAL VOWEL AND ASPIRATE TICKS.

Illustrated by Plate 13.

SECTION 1.—THE INITIAL VOWEL of a word, instead of being represented by its own proper sign, may, in ordinary writing, be denoted by an Upright or Horizontal Tick, attached to the beginning of the first stem of a word, or to its initial Hook. This tick will form part of the outline; the exact vowel it represents will usually be suggested by context and the position of the stem to which it is joined. Write it upward before SH, N, NG, K and Gay. Lines 1 and 2.

§ 2.—AN INITIAL ASPIRATE, in connection with a succeeding vowel, is often expressed by a Slanting Tick as for the Aspirate alone before the stems Way and Yay. It may be used before L when not followed by a vowel, and before other stems except Ree, K and Gay. Except in connection with Wr or Wl, the stem H, and not the Aspirate tick, should be written before a hook, as the vowel tick before a hook often becomes inclined. Neither of the initial ticks should be used before a circle. Monosyllables consisting of the consonants "h" and "t," as "hat," are expressed by the stem Hay, made half length. Lines 3 and 4.

§ 3.—The Compound Vowel signs for "I" and "ow" should be attached to the stems, both initially and finally, in their own full forms whenever a good junction can be made. The sign for "ow" may be inverted, for joining. "Whom" may be written with the word-sign for "who" alone, or the stem M may be added.

In writing Business Phonography,—that is, such as is designed for reading by others, and for preservation, final vowels should usually be denoted; except "y" after Ree, Lee, SHee, N and T. But the vowels of very common words, as "he, do, me, you, they, so," etc., may be omitted, and it is seldom necessary to write signs for the intermediate vowels, especially in long words, or such as are in general use. In the reporting style of writing, all separate vowel signs are omitted, with rare exceptions. Proper names, however, should always be written with the plainest forms, and be fully vocalized. Great care should be taken to have the *first* word of a sentence unmistakable. When two forms for a word are given in different lessons, either outline may be used. A word may often be *correctly* written in two or even more ways: practice will lead to the most definite and facile forms.

KEY TO PLATE 13.

1. Eat or it, at, add, up, each, edge, egg, off, eve, own, any*, am, aha, eel or ill, ell, all, ear, oar or err.

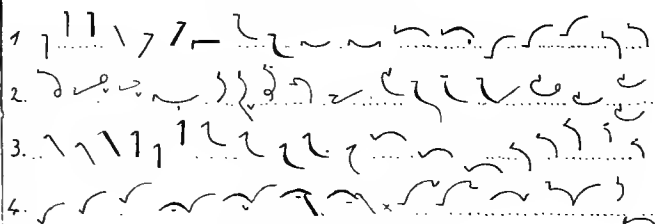
2. Airs, arise, arrived, another, us, espy, assassin, error, oral, offer, over*, ever*, every, annals, owner, inner, honor.

3. Hope, heap, hub, head, hid or heed, bad, half, huff, heave, heavy, heath, ham, hem, him, here, her, hair, heart, hurt.

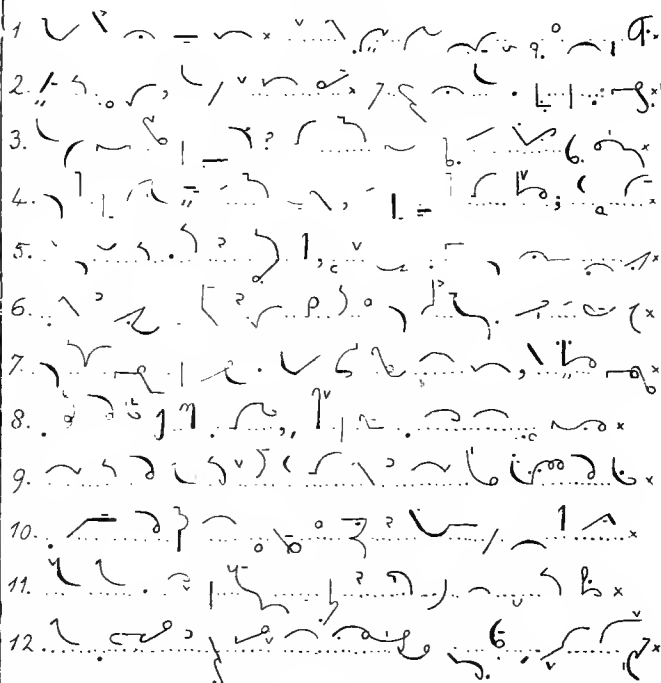
4. Heel or hill, hull or whole, holy, highly, hobble, hopper; ally, allow, my*, hourly, oust, whom.

* *Special form.*

PLATE 13,
Initial Vowel Ticks.



Sentences.



SENTENCES.

1. Every boy may go home. I hope Eli will not halloo in the street as he did yesterday.
2. Joe hurt his heel, for which I am sorry. Each pupil may have a ticket to the exhibition.
3. Have you any apples to give away? All our own trees are barren this summer.
4. We ought to love God and our neighbor and do good at all times; that is the law.
5. I would not hurt a hair of the urchin's head, if I knew the act would make me rich.
6. The hope of reaching the top of the hill sustained us as we toiled over the rough and stony heath.
7. We hourly expect to receive a very elegant present from home by Adams Express.
8. The assassin was found hidden under the elephant, who tried to protect the man from his enemies.
9. My heart was heavy when I saw that all hope of my father's convalescence was vain.
10. The rogue was ousted from his position as cashier of the bank which he had robbed.
11. I have half a mind to inform the teacher of the error she made in her statement.
12. Half the quarrels of people arise from misunderstandings between those who really like each other.

 WRITING EXERCISE

Especially requiring the application of principles given in Chap. 10.

Pray can you show me the way to Plainfield? Try to utter only what you know is true. Do not cry for the scratch of a cat's claw. Three flies alighted on my flute. Jethro has offered a wager that he can throw Jasper thrice in three minutes. The usher did me the honor to introduce me to the head teacher. I am eager to know my future neighbor. The viper is a spiteful animal. The muffled bell tolls at a funeral. That man is blest who has never been blistered. A plate of bread and meat is a pleasant thing when hunger makes the sauce. "Labor not for the meat which perisheth, but for that meat which endureth unto everlasting life."

Twist the thread and then it will be strong enough to secure the beetle. Cyri!, please to settle the bill for that satchel, and be civil about it. The squirrel nibbled at the squash and then set up a squeal of pleasure. Sinners must suffer for sinning, that society may be protected. The social glass often leads to very unsocial feelings among those who drink it. An inquest was held over the body of the drowned maiden, and a letter was found in her pocket which unfolded the secret of her miserable end. The lecturer's inference was that the lady was under angelic influence. My wound became inflamed by my efforts to inflate the balloon, and the pain was too great for longer endurance; so I secured the ropes to the tree and sought shelter from the inclement weather.

CHAPTER XII.

SPECIAL VOCALIZATION.

Illustrated by Plate 14.

SECTION 1.—THE AR AND EL HOOKS are often used in a third and especial manner, as substitutes for the stems “R” and “L,” where a distinct vowel is heard before the sounds of “r” or “l.” The object of this exceptional use of the small initial hooks is to express a large number of common monosyllables and short words by one stem, and to condense the outlines of many larger words; thereby facilitating both the writing and reading of them.

By this special application of the initial hooks, they are brought under the same rule as the final hooks—that is, to sound *after* the vowel that follows the stem to which they are attached; but for the representation of the accented or prominent vowel sounding between the stem and initial hook, a special scheme of notation is needed, which is explained in the next section.

§ 2.—SPECIAL VOCALIZATION.—The dot vowel signs are substituted by minute circles which occupy the same places; written, when practicable, *before* the stem if the vowel is long, and *after* the stem if the vowel is short.

The dash vowel signs are struck *through* the stems, in their own proper directions when it is practicable. If the direction of the stem renders some divergence necessary, the horizontal dashes should be inclined a little downward at the right end, and the perpendicular dashes slightly to the right or left. The natural vowel in “heard” and “cur” may usually be left undenoted.

Whenever the writing of a dash or compound sign through the stem would interfere with a hook or circle, it should be written at the extreme end which is nearest to its proper place.

§ 3.—MONOSYLLABLES AND SHORT WORDS.—The initial hooks on a single uncombined stem, when used in connection with the special vocalization, should be employed only in the representation of monosyllables, or very short words beginning with a vowel and ending in “r” or “l”; and then under the following limitations:

1st. Use the Ar-hook when the sound of “r,” preceded by a single simple vowel, succeeds the sounds of the stems K, R, SH, L, TH, TH, N, M or W. For examples, see lines 1 and 2, plate 14.

Observe in reading to sound the stem first, the vowel next, and the hook after both. A final circle or loop will of course sound after all the preceding powers.

2d. Use the El-hook when the sound of “l,” preceded by a single vowel, follows the sounds of the stems S, Z, SH, L, R or W. Examples on lines 3 and 4.

Since the stem “S” is halved only when a vowel precedes its sound, words containing three consonant sounds, and beginning with “s” and ending with “t,” must commence with the circle, and have the second consonant sign—the stem—halved for the addition of “t”; the special vocalization not being needed. Line 4, last words.

3d. Use the initial hooks and special vocalization in writing the words on lines 5, 6, 7 and 8; also in monosyllables ending in "ch;" and in those ending in "rk," except after F or L, when the stem R is used. Read lines 5, 6 and 7. Where the outline begins with a circle, its sound comes first, and immediately precedes that of the stem. Line 8, first part.

The stem W, whether simple or modified (that is, having an adjunct), is halved to add either "t" or "d;" and a few outlines given on the latter part of line 8 are halved for the addition of "d." Usually, initially hooked or circled stems when uncombined, follow the rule for simple single stems, and are halved only for "t," except to form the past tense of verbs written with the special vocalization.

Monosyllables and short words beginning with a vowel, which terminate with "r" or "l," and are not included in the preceding lists, should terminate with the stems R or L. "Verse" is written "VRs," to avoid conflict with "phrase" (FRs,) should the vowel be omitted; "force" is written "FRs," for the same reason.

NOTE.—Whenever a doubt exists as to whether the initial hooks and special vocalization are applicable to a particular word, it should be remembered that the Special Vocalization is, more than any other principle of phonographic writing an expedient for brevity rather than a necessity; and that "rt" or "rd," "lt" or "ld" will in most cases be correctly written by the attachment of "Rt" or "Lt" to the preceding stem, whenever a definite outline results. And even further, that the larger number of the words given on lines 5 to 8 of plate 14, will be correctly written if the stems Er or El are used instead of the hooks. Yet the use of the shorter forms, especially in the more common words, is advantageous, both to brevity and legibility, and therefore it is well for students to accustom themselves to their use as soon as possible.

§ 4.—DISSYLLABLES AND LONGER WORDS.—In writing words of two or more syllables, which are represented by outlines consisting of more than one stem, the Ar and El-hooks may be freely used, with either their proper or special power, and in place of either Er or Ree, El or Lee, whenever by their use a clearer or more compact outline can be obtained than by using the stem signs. Where a hook will not show plainly, the corresponding stem may be used, as in "never."

When the sounds "sl" are final, as in "vessel," they should be denoted by sL, or by Sl if the latter makes a better joining. The consonant "r" occurring after "sk" in the middle of a word, as in "describe," is represented by turning the circle on the under side of the "k," instead of turning it on the outside of the angle. Line 9.

§ 5.—When "r" or "l" is the second consonant in a prefix or first syllable, it is usually expressed by its initial hook. The Ar-hook is omitted from words beginning with "for," but retained in "far" and "fore." The outlines of words ending in "nary," "nli," or "ngli," may terminate with the stems N and NG, having the initial hook for "r" or "l"; but in that case the final tick, as used in "any," should be attached to the stem, to denote the terminal vowel "i." Line 12.

§ 6. The syllables "ter" and "der," when final, should be represented by "Tr" and "Dr," instead of doubling the curve, if the word is a verb and the curve such that it does not admit of "D" being joined for the past tense; see, "water"; or where the word might conflict with another of the same part of speech and in the same position ending in "ther," as "leather"—Ltr, "Letter"—LTr; "feather"—Ftr; "fetter"—FTr. Line 13.

There is, however, an advantage in the use of the lengthening principle and "Ter"-hook which should not be overlooked. They indicate invariably a final syllable ending with "r"; while Tr or Dr may be succeeded by a vowel. Phonographic writers avail themselves of this fact to distinguish by outline words especially calculated to conflict in reading; as "center," written sNtr, and "sentry"—sNTr.

For the reason above mentioned, and also to indicate, as far as possible, the presence of a following vowel without writing its sign, it is advisable as a general rule to use the En-hook for "n," in the middle as well as at the end of words, when that sound is *not* followed by a vowel; and to employ the stem form whenever a vowel *does* succeed the "n" sound. Whenever, in the middle of outlines, the above direction cannot be applied, the In-hook may be substituted for the stem N or the En-hook in order to secure a good form.

In writing *long* words, the imperfect formation or even the entire omission of a hook is occasionally allowed, and the license forms one method for the contraction of long outlines and the symmetrising of indefinite ones. But this same effect is oftener produced by the use of hooks and circles instead of stems in the middle of words, wherever they are particularly plain and appropriate, since they break what would otherwise be a continuous stem-outline, and, by giving definiteness to the forms, add greatly to the legibility of the writing. Therefore the general rule for writing final "ns" with the En-hook and circle, and "nt" by the En-hook on a half-length stem, is often disregarded where it is convenient to finish the foregoing part of the word with a circle or hook; and "ant" or "ent" as well as "net," is written "Nt;" and "ance" and "ence," like "ness," are written with "Ns." The syllable "less" is sometimes necessarily struck downward. Line 14.

§ 7. For the purpose of further securing distinct and easy outlines, it is allowable in some cases to use "Ree" to represent the sound of "r," when *not* followed by a vowel. For instance, when "sR," as a representative of the syllable "ser," makes a better joining with the succeeding stem than "sR," as in "serve," "surgeon," and their derivatives. Also, when some distinction is needed between outlines, as in "birth"—BrTH, which is thus distinguished from "breath"—BrTH. "Porch" and "dearth" are varied from "perch" and "drouth" in the same way. "Ree" is also preferred to "Er" in the middle of an outline, whenever the use of the latter or of the Ar-hook would make an indefinite form, or extend the outline too far downward, as in "mercy," "pursue," and their derivatives.

On the contrary, when a vowel *does* follow the sound of "r," it is occasionally necessary to use "Er" instead of "Ree," as in "ceremony." In long words, "Er" before M gives a neater outline, and is allowable, whether followed by a vowel or not. Line 15.

§ 8.—Words ending with the sounds of "rr," "rl," "ll," and "lr," have their terminations represented as follows:

1st, "rr," with a single intermediate vowel, as in "bearer," by "Rr;" with two intermediate vowels, as in "barrier" by "Rr."

2nd, "rl," with no intermediate vowel, as in "furl," by the Ar-hook attached to the stem sign of the previous consonant, followed

KEY TO PLATE 14.

SPECIAL VOCALIZATION.

1. Care, car, cart, card, court, occur, rear, roar, sure, share, short, shirt, nor, more, mourn.

2. Third, thirst, there, lore, learn, large, war, wart or ward, worst, work, warm, wharf, word, worm, worth, morn. World.*

3. Seal, sell, sailed, soul, zeal, shell, shalt, shield, loll, lull, reel, rule, rail, roll, realm, relate,* relative, relation (and derivatives).

4. Wall, wail, well, wealth, wheel, whale, while*, (add the initial vowel tick for "awhile,") wild, wool. Salt, consult, assault, assert, assaulted, assorted, sort, sorted, concert, consent.

5. Appear, perch, bark, dark, durst, dear, cheer, chirp, church, George, germ, jerk, call, cool, gull, gulf. Also, "far, farm, farce, term, first, park, Charles, charge."

6. Four, fort, ford, fourth, false, fault, full, fill, film, filch, verge, verb, verse,* valve, knell, nail, null, mill, milk, (kneel).

7. Meal, mail, mile, year, yore, yule or you'll, Yale, yawl, curl, girl, pearl, churl, hurl, furl, marl (snarl).

8. Swell, swelled, swelter, swill, swilled, small, school. Toward, told, child, gold, glad, hard, heard, hoard, bred, lord.

9. Debar, barber, farmer, impart, divulge, degenerate, majority, never, vessel, axle, muscle, hustle, prescribe, discriminate, destroy.

10. Charter, delicate, darker, border, correct, collect, college, collegian, knowledge, gerkin, children, sharpen, carbon, garden.

11. Furlong, fulfill, former, vulgar, thirty, thermometer, perfect, relief or relieve,* relieved, release, relevant, reluctant, railroad, purchase.

12. Ordinary, preliminary, extraordinary, mercenary, voluntary, dignitary, prefatory, voluptuary, secondary, actuary, votary.

13. Water, watery, order, ordered, letter, elder, later, older, farther, further, filter, shelter, shorter, bartered, betrayed.

14. Punch, punish, lynch, lineage, finch, presence, persons, business, present, dependence, defendant, descendant, definite, uselessness.

15. Serve, served, servant, sergeant, certain, survey, circuit, sermon, birth, breath, recitade, rectify, ceremonial.

16. Bearer, horror, career, terror, terrier, merrier, pearl, hurl, peril, moral, loyal, real, material.

17. Ethereal, aerial, parallel, valor, color, dollar, miller, gallery, pillory, collier = Colyer, auxilliary.

* Special form.

PLATE 14.

Special Vocalization.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17.
-

by the stem *L* (see line 7, last part); with an intermediate vowel as in "barrel," by "*Rl*"; with two intermediate vowels as in "burial," by "*RL*."

3rd, "*ll*" by "*Ll*."

4th, "*lr*," with one or more intermediate vowels, by "*Lr*," or "*Lr*," if the former will not unite clearly. When there are two intermediate vowels, the stem *Yay* may in some cases represent them, and precede the stems *Er* or *Ree*. Lines 16 and 17. The terminations "*shr*" and "*shl*" may be struck up or down, as is most convenient.

NOTE.—Variety of form, in the outlines of words which consist of the same consonant elements, and are therefore liable to conflict in the reading of phonographic notes, is the surest method of securing the needed distinction. For in rapid writing it is difficult at all times to preserve the proper shading of the stems, or the exact positions of compound outlines, and the vowel sign which would give definiteness is omitted through haste. But this variation of form should, as far as possible, be made conformable to some other Phonographic rule or principle, by which it can be classified, and be readily deciphered by another person than the writer.

KEY TO READING LESSON V.

SAGACITY OF DOGS.

An instance of remarkable sagacity in a Newfoundland dog is thus related: "A vessel was driven by a storm on the eastern coast of England. The surf was rolling furiously. Eight men were calling for help, but not a boat could be got off to their assistance. At length a gentleman came on the beach with a Newfoundland dog. He directed the attention of the noble animal to the vessel, and put a short stick in his mouth. The intelligent and courageous dog at once understood his meaning, and sprang into the sea, fighting his way through the foaming waves. He could not, however, get close enough to the vessel to deliver that with which he was charged. But the crew joyfully made fast a rope to another piece of wood, and threw it towards him. The sagacious dog saw the whole business in an instant; he dropped his own piece and immediately seized that which had been cast to him, and then with a degree of strength and determination almost incredible, he dragged it through the surge and delivered it to his master. By this means a line of communication was formed, and every man on board saved.

Another dog of this breed showed his cleverness by carrying messages. He would take orders to the workmen who resided at a short distance from the house, and would scratch impatiently at their door until he obtained admittance.

SENTENCES FOR WRITING.

The Supreme Court heard the case. The Judge made a ruling. We learned a lesson from the learned man. I don't care for a hoard of gold and silver. Neither George nor Charles appears to understand the problem. "The word of the Lord is sure." What sort of a world is this?

"The world is round, and, like a ball, seems swinging in the air;
A sky extends around it all, and stars are shining there."

READING LESSON 5.

Sagacity of Dogs.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation is written in a cursive, handwritten style, typical of early manuscript notation. The staff is divided into measures by vertical bar lines. The notes are written in a way that suggests a specific melodic line, with some notes having stems and others being beamed together. The overall appearance is that of a personal or working manuscript, possibly for a lute or similar stringed instrument.

CHAPTER XIII.

VEE-HOOK.—PREFIXES AND SUFFIXES—CONTRACTIONS.

Illustrated by Plate 15

SECTION 1.—THE VEE-HOOK.—This is a long pointed final hook, for the sound of “f” or “v,” which is attached to curved stems only. It should be used sparingly, and never be added to “Lee” or a half-length stem. Both the Vee and Ef-hook are used to denote the suffixes, “full” and “ever.” Most of the common words in which the Vee-hook is used with its simple or sound power, or as a suffix, are given on line 1, plate 15.

§ 2.—PREFIXES.—The initial dot sign for the prefixes “con,” “con” or “cog,” has been already described. When these syllables occur in the middle of a word, they are indicated by breaking the outline, and writing that part which precedes the “con,” etc., close to, or overlapping the remainder. Words beginning with “incon,” etc., may begin with the In-hook and stem K joined to the rest of the outline, but omitting the M, En-hook or G, unless the En-hook is desirable to break the outline, as in “unconscious.” Lines 2 and 3. €

The prefixes *in* or *un*, *with*, *where*, and *for*, are denoted by their word-signs attached to the rest of the outline, position being governed by the accent of the whole word; *fore* is expressed by Fr or FR, and *here* by R^{ve} with the initial tick. *Self* is denoted by a small detached circle, written on the line near the stem; M, detached, represents *magna*, etc. The prefix “ir,” denoting a negative, is expressed by adding the Ar-hook to the stem R, instead of the initial tick. Lines 4 and 5.

“*All*,” as a prefix, may be denoted by its vowel sign, a little inclined, attached to the remainder of the outline; *ever*, by V with the initial tick. See list, “Contractions for Common Words,” on a subsequent page. Express *hand* by Hnd or hNd.

A disjoined prefix should rest on the line, if its stem is an Upright or Slope, and above the line if it is a Horizontal. In this class of words, as with those having long outlines, strict position according to accent need not be observed, unless the stems are all horizontals.

§ 3.—SUFFIXES. The following suffixes may be expressed by the accompanying characters joined to the preceding outline, when they can not be conveniently written in full. *Ble* or *bly* by B; *full* or *fully*, F, or the Vee-hook; (see line 1, plate 15); *ever*, V, or the Ef or Vee-hook; *sh'l* or *sh'ly*, SH, up or down; *in*, In-hook; *on*, En-hook; *of*, Ive-hook; *ward*, Wd; *yard*, Rd. *Fore* should be written Fr or FR. Lines 6 and 7. Write *hand*, Hnd or Nd.

When *self* and *selves* are not written in full, the former is denoted by a detached circle, but *selves* may be joined to the foregoing stem. *Ology* is represented by J, and *ship* by SH; *mental* or *mentality* by Mnt; *bleness* by B; *fulness* by Fa, and *lessness* by Ls—all being detached. *Hearted* is written RTd, joined, and *Hood* or *head* may be expressed by Hd, or D if more convenient. See “childhood” and “brotherhood,” in “Contractions.” Lines 8 and 9.

Ry and *Ly* may be expressed after curved stems, by the small and

large initial hooks and final vowel tick, whenever clearness of form is increased thereby. A medial vowel tick, which may include the aspirate, can be used after the In-hook or between stems, when by so doing legibility is increased. Often a close or open diphthong sign may be used in the same way, the angle turning in any convenient direction. This is for the purpose of giving increased legibility to unvocalized outlines; separate vocalization being always regarded as an irksome part of phonographic writing. The ending of a word with two vowel sounds may often be represented by a similar acute angle joined to the end of a final stem. It will not conflict with the compound vowel sign for "I," which seldom occurs finally except in monosyllables. Line 10.

§ 4—CONTRACTIONS.—Outlines of more than one consonant character, which do not fully represent all the consonant sounds in the word, are called "contractions." Most of these contracted outlines are used in place of the fuller forms, according to the nature of the writing and the judgment of the writer; and the contraction is usually made in accordance with certain principles.

1st. The signs for slightly sounding consonants may be omitted; as "p" in *prompt*; one "s" in *misspell*; "t" in *postpone*; "g" in *angry*; "k" in *anxious*, etc. "SH's" may be struck down or up at pleasure. The small circle may be substituted for the small loop in the middle of a word, leaving the sound of "t" unrepresented, when ever an easier form will result. Line 11.

2nd. Long outlines may be sometimes shortened by the omission of the stem K, even when its sound is prominent; a second M may also be omitted. Before K, in the same syllable, the sound of "ng" is often allowed to be represented by the En-hook; but sometimes the stem NG is better. When several P, B, T or D stems follow in succession, one may often be omitted with safety; write "probable" Pr B; often, however, a half length T or D must be written, disjoined. Line 12.

3d. The outlines of many words of three or more syllables ending with "rty" or "lty" may be shortened by halving the final stem R or L, or even some other final stem which has a hook for the "r" or "l." But sometimes the full outline is needed for clearness.

The compound vowel sign for "ū" or "eu" is never used initially in an outline, the stem Y being always employed to begin such words as "use," "Europe," etc.; but when this sound is medial, it may be represented by either the stem "Y," the Yay-hook or the diphthong sign. Often, however, the sound is left unrepresented in the outline, especially when the accompanying stem is preceded by the In-hook, as in "indubitably." Lines 12 and 13.

4th. The hook-signs are sometimes imperfectly formed, and their sounds are occasionally unrepresented in the middle of a word, when the hooks cannot be made without extra trouble, and the stem-forms would give too long an outline. See the word "principal," and some words beginning with "trans." Line 14, first part.

When practicable, the In-hook should substitute an omitted En-hook; as in "ornament," where the In hook prevents the disjoining of the "ment;" but in "appointment" the "ment" must be separated, or the hook omitted, making a contraction. The Ar-hook is

KEY TO PLATE 15.

VEE-HOOK—PREFIXES AND SUFFIXES—CONTRACTIONS.

1. Weave, wove, wave, waved, waft, swift; five, fief, favorite, thrift; faithful, faithfulness, mirthfulness, healthfulness; wherever, whensoever, wheucsoever, howsoever, whosoever, whosesoever.

2. Compose, decompose, discompose, disconcert, discontent; accommodate, accommodation, accompany; recommend, reconciliation, irreconcilable, unreconciled, recognize, recognition.

3. Misconstrue, misconduct, noncommittal, circumvent, circumlocution, circumference; inconstant, inconsistant, inconsiderable, inconsolable, inconceivable, incognito.

4. Invest, enchant, enchain, unchain; withdraw, withstand, withstood, withheld; whereupon, wherewith; forward, forgot, forget, forgiven, forbidden; foreknow, foreknowledge.

5. Foreordain, forego, foreshadow; hereafter, hereby, herewith, heretofore; selfish, self-love, self-conceit; magnetism, magnitude, magnesia; irresolute.

6. Demandsable, sensible, forcible, commendable: painful, mournful, mindful, handful, wonderful; however, whenever, whatever, whichever, whoever; penitential, influential, credentials, non-essentials.

7. Herein, wherein, therein, within; whereon, upon, hereon; whereof, thereof; seaward, landward, heavenward, downward; graveyard, vineyard; wherefore, therefore.

8. Myself, himself, herself, yourself; yourselves, ourselves, themselves; theology, tautology, pathology; friendship, lordship, statesmanship; ornament, ornamental.

9. Sacrament, sacramental; nobleness, agreeableness; carefulness, fruitfulness; carelessness, heedlessness; hard-hearted, light-hearted.

10. Impartially, millinery, eternally, wofully; inhabit, prohibit, inalienable, inadmissible; dowry, delineate, medium, malaria, Amelia.

11. Prompt, bumped, misspell, misstate, postpone, postpaid, angry, hungry, England, English, anxious, anxiety, post-office, mostly, lastly, justly.

12. Dissatisfaction, dissatisfactory, impracticable, remember; bank, thank, chunk; appropriateness, promptitude; sensibility, hostility, fidelity, individuality, majority, liberty.

13. Immortality, sincerity, notoriety, rarity; European, usefulness, purity, fusibility, annuity, minutiae, minute, indue, education, indubitable.

14. Explain, explode, expletive; wondrous, wintry; principles, transmit, transcend, transfer, Pennsylvania, thenceloward, thenceforth, husbandinen, husbandman, assignment, astonishment, ninety.

15. Dancer; universal, uniformly; spendthrift, laudlord, administrator, demonstrater; grandchildren consequence, disquisition, disqualified; illustrations, ministrations, administration.

16. Indispensable, responsibility prosper prosperous; soulless, wholly, unnerve, innate, unnecessary, unnecessarily, natural, unnatural, animation, inanimate, inanition.

17. Preliminary, substantial-y-tion, perpendicularity, transcendental, transubstantiation, Swedenborgianism, jurisprudence, republican-ism, unimaginable, plenipotentiary, insubordinate, democratic, distinguish-ed, impracticable.

PLATE 15.

Vee-hook, Prefixes and Suffixes. Contractions.

1. ... 2. ... 3. ... 4. ... 5. ... 6. ... 7. ... 8. ... 9. ... 10. ... 11. ... 12. ... 13. ... 14. ... 15. ... 16. ... 17. ...

omitted from "universe" and its derivatives; the El hook from grandchildren," etc. The Way-hook, like the Ar-hook, may be indicated between a stem with a final circle and a following K, by turning the circle on the under side of the K. Lines 14 and 15.

A tenth: Str-loop, the In-hook may represent either "n" or "sh'n." Line 15, latter part.

The circle on the En-side of a straight stem which is immediately followed by another stem in the same direction represents "ns;" if the sound of "r" is required to follow that of the second stem, the Ar-hook should be clearly formed on the second stem, in which case there will be no sound of "n" expressed. Line 16, first part.

§ 5.—Where two succeeding consonants are both sounded, as in "soul-less—wholly," both should be represented. The representation of "n" is repeated where the syllable "un" or "cn" is a prefix. Begin "innocence" with the stem N and tick, but "insense," with the In-hook. See chapter 9; sec. 8 and 9. Line 16.

§ 6.—GENERAL RULE FOR CONTRACTIONS.—Long Outlines are best and most commonly contracted by leaving the latter part of the word unwritten; especially if there is some peculiar difficulty in the latter part of the outline. Writers can apply this and the other licenses for contraction according to their own judgment, which is of course improved by daily practice. Line 17.

The list of "Contractions for Common Words" includes some forms from which an initial or medial sign is omitted. In most cases the full forms of the words given in the list can be made by merely finishing the outline begun by the contraction; and such words may be written fully in business papers, or those designed for preservation. But where the contraction is made at the beginning or in the middle of the outline, it is usually best to write the shorter forms for all purposes.

The plural number and the derived adjective of a noun may both be usually represented by the addition of the circle. See "advantages, advantageous."

After "K," either form of the Shun-hook may be used, to secure an easy and distinct joining with a following R, R, or L; thus, "confectioner, auctioneer, dictionary," etc., may be written with the first Shun-hook, and "occasional, educational," etc., with the second.

KEY TO READING LESSON VI.

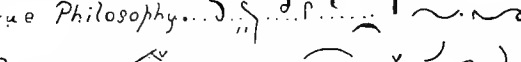
OFFICIAL DIGNITY.

During the American Revolution, it is said, the commander of a little squad was giving orders to those under him, relative to a stick of timber which they were endeavoring to raise up to the top of some military works they were repairing. The timber went up hard, and, on this account, the voice of the little great man was often heard regularly vociferating, "Heave ho! there she goes! Heave ho!" An officer, not in military costume, was passing, and asked the commander why he did not take hold and give a little help. The latter, astonished, turned round and said, "Sir, I am a corporal!" "You are, are you?" replied the officer; "I was not aware of that;" and taking off his hat and bowing, "I ask your pardon, Mr. Corporal." On this he dismounted, and lifted till the sweat stood in drops on his forehead. When finished, he turned to the commander and said, "Mr. Corporal, when you have another such job, and have not men enough, send for your commander-in-chief, and I will come and help you a second time!" The corporal was thunderstruck. It was Washington.

READING LESSON 6.

Official Dignity.

[illegible]

True Philosophy... 











CONTRACTIONS AND SPECIAL OUTLINES FOR COMMON WORDS.—No. 1.

| | | | |
|--|--|--|---|
| | { according-ly-to,
advantage,
advantages-ous. | | { enlarge, equal,
equality. |
| | { advertise, almost,
already. | | { establish, establish-
ment, entire. |
| | { always, altogether,
also. | | { especial, exchange,
elementary. |
| | { before, between,
betimes, beyond. | | { extemporary,
ever. |
| | { betwixt, believe,
believed. | | { evermore,
everlasting. |
| | { Co. or came,
calculate. | | { extinguish,
forever. |
| | { common,
commandment. | | { frequently,
form. |
| | { connael, cancel,
consequence. | | { formally,
firmly. |
| | { consequent, chris-
tian, christianity. | | { generally, judicial-ly,
judicious-ly. |
| | { children, childhood,
brotherhood. | | { government,
governmental. |
| | { character,
characters-ize. | | { indifferent-ence,
individual, influence. |
| | { characteristic,
caricature. | | { inquiry,
inhabitants. |
| | { circumstance,
circumstances,
circumstantial. | | { intellect, intellectual
intellectuality. |
| | { different-ence,
differences, difficult. | | { irregular,
irregularity. |
| | { domestic,
disadvantage,
disadvantages-ous. | | { language,
longer, linger. |
| | { down-stairs,
distinguish, during. | | { manuscript,
meanwhile. |
| | { dwelling-place,
delinquent, dwarf. | | { member,
million. |











| | |
|--|---|
| | { millions,
millionth. |
| | { mistake.
mistaken. |
| | { movement,
multitude. |
| | { mercenaries.
naturalization. |
| | { never.
nevertheless. |
| | { notwithstanding,
number, numbered. |
| | { Ohio, Iowa,
opinion. |
| | { opportunity,
honestly, honesty. |
| | { part, party,
pecuniary. |
| | { purpose,
pursue. |
| | { pursued,
pursuit. |
| | { pursuance,
particular. |
| | { particulars-ize,
phonography,
phonographer. |
| | { phonic,
phonographic. |
| | { practice,
practices. |
| | { practiced,
practical. |
| | { practicable,
practicability. |
| | { principle-al, prin-
ciples, principally. |
| | { public-ish, publica-
tion, publisher. |

| | |
|--|---|
| | { question,
acquaintance. |
| | { quantity,
quarter. |
| | { quite, quiet,
right, riot. |
| | { recollect, recollec-
tion, reference. |
| | { remember-ed,
remembrance. |
| | { remark,
remarkable. |
| | { regular,
report. |
| | { reporter,
reporting. |
| | { represent-ed,
represents-ives. |
| | { representative,
representation. |
| | { republic-an,
remonstrate. |
| | { Reverend,
resurrection. |
| | { satisfaction, several,
sometimes. |
| | { secret, spirit, shalt,
subordinate. |
| | { subject-ed, subjec-
tion, subjective. |
| | { significant-ness,
them, themselves. |
| | { up-stairs, usual-ly,
unusual-ly. |
| | { very, wish,
wished. |
| | { world, think or youth
youthful, the other. |

JEFFERSON'S TEN RULES.

- 1x  never
 2x  yourself
 3x  before
 4x  ever
 5x  very
 6x  world
 7x  themselves
 8x  o
 9x  all
 10.  s

Be Economical.

 never
 yourself
 before
 ever
 very
 world
 themselves
 o
 all
 s

..... ٢ ١ ٦ ٧ ٨ ٩
 ١٠ ١١ ١٢ ١٣
 ١٤ ١٥ ١٦ ١٧
 ١٨ ١٩ ٢٠ ٢١
 ٢٢ ٢٣ ٢٤ ٢٥
 ٢٦ ٢٧ ٢٨ ٢٩

How to prosper in Business.

..... ١ ٢ ٣ ٤ ٥ ٦
 ٧ ٨ ٩ ١٠ ١١ ١٢
 ١٣ ١٤ ١٥ ١٦ ١٧ ١٨
 ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤
 ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠
 ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦
 ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢
 ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨
 ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤
 ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠

SELF-CONTROL IN TEACHERS.

1. The teacher should be a person of
 high character, and should be able to
 control his own emotions and passions.
 2. He should be able to control his
 temper, and should not be easily
 provoked or irritated.
 3. He should be able to control his
 tongue, and should not speak
 hastily or without thought.
 4. He should be able to control his
 hands, and should not be easily
 moved to anger or violence.
 5. He should be able to control his
 feet, and should not be easily
 moved to anger or violence.
 6. He should be able to control his
 eyes, and should not be easily
 moved to anger or violence.
 7. He should be able to control his
 ears, and should not be easily
 moved to anger or violence.
 8. He should be able to control his
 nose, and should not be easily
 moved to anger or violence.
 9. He should be able to control his
 mouth, and should not be easily
 moved to anger or violence.
 10. He should be able to control his
 heart, and should not be easily
 moved to anger or violence.

11. He should be able to control his
 mind, and should not be easily
 moved to anger or violence.
 12. He should be able to control his
 soul, and should not be easily
 moved to anger or violence.
 13. He should be able to control his
 body, and should not be easily
 moved to anger or violence.
 14. He should be able to control his
 spirit, and should not be easily
 moved to anger or violence.
 15. He should be able to control his
 life, and should not be easily
 moved to anger or violence.

G.V. LeVaux.

REFUSING WINE WITH WASHINGTON.

Toward the close of the Revolutionary War, an officer in the army had occasion to transact some business with Gen. Washington, and repaired to Philadelphia for that purpose. Before leaving, he received an invitation to dine with the General, which he accepted, and upon entering the room he found himself in the company of a large number of guests. As they were mostly strangers to him, and he was of a naturally modest, unassuming disposition, he took a seat near the foot of the table, and refrained from taking an active part in the conversation. Just before dinner was concluded, Gen. Washington stood up and called him by name, and requested him to drink a glass of wine with him.

"Will you have the goodness to excuse me, General?" replied the officer; "I have made it a rule never to drink wine."

All eyes were instantly turned upon the young officer, and a murmur of surprise and indignation ran round the table. That a person should be so unsocial and so mean as never to drink wine, was really too bad; but that he should abstain from it on an occasion like that, and even when offered to him by Washington himself, was perfectly intolerable.

Washington saw at once the feeling of his guests, and promptly addressed them:

"Gentlemen," said he, "our friend is right; I do not wish any of my guests to partake of anything against their inclinations; and I certainly do not wish them to violate any established principle in social intercourse with me. I honor my friend for his frankness, for his consistency in thus adhering to an established rule which can never do him harm, and for the adoption of which I have no doubt he has good and sufficient reasons."

SELF-CONTROL IN TEACHERS.

On a certain occasion the great teacher Plato was about to strike one of his slaves, but, while his hand was in the air, he suddenly checked himself, still retaining it in its elevated and menacing position. The poor slave after some hesitation ran away, but his master stood transfixed to the spot, as if he were a statue. An intimate friend having observed this transaction, asked the philosopher what he meant by such singular conduct. "I am now," said he, "chastising an angry man." He had postponed his slave's punishment, and was punishing himself for giving way to anger. Seneca relates that on another occasion this same slave committed some offence for which Plato thought it advisable to administer corporal punishment, but being under the influence of anger, he addressed his friend Speusippus, who happened to be near, saying, "Do thou chastise this fellow; I am angry, and might go farther than becomes me."

This is the spirit we would commend. The modern teacher, like his Grecian predecessor, should never inflict punishment while under the influence of anger. It is true he cannot, like Plato, delegate his power to another, but he can stop his uplifted hand and allow the offender time to repent, and his own anger time to evaporate.

NO.

Would you learn the bravest thing that man can ever do ?
 Would you be an uncrowned king, absolute and true ?
 Would you seek to emulate all you hear in story,
 Of the Moral, Just, and Great, rich in *real* glory ?
 Would you lose much bitter care in-your lot below ?
 Bravely speak out, when and where 'tis right to-utter, No.

When temptation would you lead to-some pleasant wrong ;
 When she calls you to give heed to her syren song ;
 When she offers bribe and smile, and-your conscience feels
 There is nought but shining guile in-the gifts she deals ;—
 Then, oh, then, let courage rise to-its strongest flow,
 Show that you-are brave as wise, and firmly answer, No.

Few have learned to-speak this word when-it should-be spoken ;
 Resolution is deferred, vows to-virtue broken ;
 More of courage is required this one word to-say,
 Than to stand where shots are fired in-the battle fray.
 Use-it fitly, and you'll see many-a lot below,
 May be schooled, and nobly ruled, by power to-utter, No.

HOW TO PROSPER IN BUSINESS.

1. In-the first-place make up your-mind to accomplish whatever you undertake. Decide upon some *particular* employment, and-persevere in-it. All *difficulties* are overcome by diligence and assiduity.

2. Be not afraid to-work with-your-own hands, and-diligently, too. A cat in gloves catches no mice.

3. Attend to-your business yourself. Keep thy shop, and-thy-shop will keep thee.

4. Be frugal. Save the pence, and-the pounds will take-care-of themselves.

5. Be abstemious. Who dainties love shall beggars prove.

6. Rise early. Plow deep while sluggards sleep, and-you shall have corn to-sell and-to keep.

7. Treat every-one with respect and-civility. Good manners ensure success.

8. Never anticipate *wealth* from any source than labor ; *especially* never place dependence upon becoming-the possessor of-an inheritance. He who waits for dead-men's shoes, may oft go for-a long-time barefoot.

9. Above all things never despair. God is where he was. He helps those who work, and trust in him.

CHAPTER XIV.

VARIATIONS OF OUTLINE—PHRASING.

Illustrated by Lists and Plate 16.

SECTION 1.—Besides the large number of words which, having a similar consonantal construction, are distinguished from each other by the Initial Vowel Tick, there are others which require some further variation of form for distinction. The variation can usually be made by a special application of one of the regular phonographic rules, as will be seen by a careful study of the list, "Words varied in Outline." This list, if thoroughly practiced on, will greatly aid the student in the selection of forms for other words. In cases where the first prominent vowel of the root word, instead of the accented vowel of the derivative, governs position, the corresponding vowel letter in the printed word is italicised. Distinguish the prefix "in ac," etc., from "in con," etc., by inverting the In-hook for the former.

§ 2. The ease and correctness of a student's reading, as well as the facility and accuracy of his or her writing, will largely depend on a perfect understanding and ready apprehension of the following order of reading the Phonographic Signs :

- | | |
|--------------------|-----------------------------|
| 1. In Hook. | 7. Final Hook. |
| 2. Circle or loop. | 8. Halving or lengthening. |
| 3. Vowel. | 9. In-hook or 2d Shun-hook. |
| 4. Stem. | 10. Circle or loop. |
| 5. Initial hook. | 11. In-hook. |
| 6. Vowel. | 12. Circle. |

No one outline will contain all these signs ; but, whether more or less are used, they must follow in the order above given. The outline for the word "unscrew" will contain the 1st, 2d, 4th, 5th and 6th. That for "splints," the 2d, 4th, 5th, 6th, 7th, 8th and 10th. That for "prisons," the 4th, 5th, 6th, 10th, 11th and 12th. It is good practice for students thus to resolve complex outlines into their elementary principles until this order is well understood.

The 2d Shun-hook, No. 9, may be used so as to include a preceding vowel, after a half-length finally-hooked stem, as in "found-ation," or a double-length stem, as in "alter-ation."

§ 3.—PHRASING. This expedient to gain rapidity of execution is admitted into Business Phonography only to a limited extent ; but the following uses of it will not be found to interfere with legibility, in the hands of a practiced writer or reader.

1st. Words that have a close grammatical dependence on each other, and whose outlines combine easily and yet distinctly, may be joined in phrase. The final ticks from "my" and "any" may be omitted in the middle of phrases. Lines 1 and 2.

RULE.—*The first word of a phrase must always be written in its proper position.* This rule must be strictly observed ; except, that ticks and the signs for "I," "how" and "in" may have their position governed by that of the stem or other sign to which they are prefixed. "On" should not be phrased with any stem, nor "of,"

unless it can be fully distinguished from "in" by the exact uprightness of its sign. Where the compound sign for "I" will not join with the stem, as before "Lee," "Shee" and "M," a heavy perpendicular tick may be written. A large initial hook expresses "you," and, for this purpose, the hook may be written on the most convenient side of the stem. Lines 3 and 4.

2d. The "the"-tick can be attached finally to any stem or hook. The "a" tick should only be added in cases where the distinction between it and the "the"-tick can be very plainly shown. As a rule, it is better to write "a" disjoined from other words, and not to use the ticks as signs for "a," "an" or "the," medially in phrases. Line 5.

3d. "Not" may be added to most verbs. When "Nt" does not make a good angle with the preceding stem, the In hook may be used instead; as for "did-not" and "would-not." "Do not" should be separated or written as don't—"Dnt" on the line. Line 6; first part.

4th. "Own" may be added to stems representing the pronouns, by the In-hook, and "have" by the Ef or the Vee hook. Line 6; last part.

5th. "Their," "there," and occasionally "other," may be added to a word expressed by a full length stem, by adding the Ter-hook to straight characters, and the lengthening principle to curves and to straight lines having a final hook. But "other" should not be thus denoted when the preceding word will also phrase with "there" or "their," as is the case with "by," "for," "do," and many others. The words "that, let, yet, would" and "should," as well as "on, of, in" and "if," when in combination with "their" or "there," are allowed to be represented by doubling the length of the stem denoting their first consonant sound. Lines 7, 8 and 9.

"There" or "their" may be added to words whose outlines end with the small circle, and in a few cases where the ending is "st," by using the large loop instead of the circle or small loop. Line 10.

6th. The circles may be attached at the beginning or end of a stem or other sign to denote "as," "is" or "his;" but the *rule* for their position when they are the first words must be carefully observed; with the proviso, that any tick, circle, or horizontal-stem words or word-signs belonging to the first position, may be written higher above or lower towards the line so as to bring the word to which it is attached also in position. "As," "is" or "his" may be added to a word ending with the small circle by using the large circle instead, and to words that terminate with a loop, by adding the small circle back of the stem. Lines 11 and 12.

The doubled small, and the large circle, and the small and large loops—with and without interior circles—are used as independent signs with a phrase power. See chapter 6 and plate 8, which should now be studied and written up. When "has" is otherwise phrased, it is most plainly expressed by Hs; Hs may also be used for "his" at the beginning of some phrases. Line 13.

In rapid writing, the aspirate-dot before the compound vowels, circles and loops, which distinguishes "has" from "as," and "his" from "is," etc., may be omitted.

7th. All Vowel-signs except those that can be joined in the outline, are omitted, unless one is absolutely needed to avoid ambiguity, and the initial vowel-sign may be omitted before the stems S and R

PLATE 16.

Phrases.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.

KEY TO PLATE 16.

PHRASES.

1. Shall have, should be made, may be, are you, have you, will you, give me, give him, know my, know him, know that.

2. Can we, I hope you may be, no more, by that time, take care, have you, makes no profession, I saw no prospect, for my part, I think you may conclude.

3. I saw him, I see them, I know you were sorry, I thought that, in no case, in your opinion, in which event, on no account, on his own account, on that occasion, of which.

4. Of that, how many, in this State, in this city, if you, if he will oblige me, I will repay you, I should not expect, can you say, are you ready, do you say, had you.

5. For the, shall the, to the, can the, before the, make the, receive the, give the, own the, place the, enjoy the, better the, choose the.

6. Are not, will not, shall not, should not, could not, were not, would not, did not, don't; our own, her own, their own; you have, we have, which have, who have.

7. By their, do their, which their, take their, make their, can there be, give their countenance, open their eyes, upon their honor, but their, did their, put their.

8. May their, shall their, wish their, love their; each other, some other, any other, of their own, on their account, if their principles.

9. In their opinion, would there not, should there not be, let their future course decide, that their insolence may be punished, yet there are many other people.

10. Confess their, lose their, miss their, knows there is, pass their, post their, rest their, assist their, cause (*not* cost) their, caused their, invest their, resist their, fix their own, choose their own, must there not, lest their.

11. As though, as for, as you, as that, as are, is he, is your, is not, is for, is this, is my; he is, it is, for his own, by his own, to his objection, at his own.

12. And as, and is, and as the, and is the, and as a, and is a; face his enemies, this is good; past his life, the coast is clear; just as well.

13. Has he gone, he has; his regiment has come; as far as, as long as, as good as, great as, as fast as, so much as.

14. Band, bond; pint, pound; we will allow, your humble servant, our inheritance, all that may be said, beyond all hope, five or six, one or two—W N r T.

15. You may confer together, we are content; a combination, a confession, the contention, the confusion, and complains, and contends; hoping and, putting a, putting the, biting the, perfecting the.

16. We are bound to do the work. The lion is to be fed. Henry seems to have a cold. To which place will you go?

17. For it, with it, by it, to it, saw it, know it, break it, know it, can it be; lose it, use it, confess it, cause it, raise it, grasp it, try it.

when they are followed by another stem. To make a better junction the aspirate tick may sometimes be allowed to denote only the initial vowel, and the vowel tick to represent the aspirate sound also; but often the stem H is preferable to denote the aspirate.

When more convenient the initial vowel tick may be omitted from long words. "All" may be expressed by its word-sign—the dash-vowel—which should be made quite heavy and slanting down towards the right. "Or" in phrase may be written with R or *R*, and, in writing numbers, with the Ar-hook. Line 14.

8th. The dot prefix for "com," "con" and "cog," may be omitted from an outline, and the remainder of the word written quite close to the outline preceding, as though it were a prefix. When "a," "and" or "the," is the preceding word, the tick signs should be used to express them—these signs taking position with the following word. When these tick signs are written finally near the end of a stem, the syllable "ing" is understood to intervene. Line 15.





















9th. The word "to," before the verbs "do," "be" and "have," and also before "which," may be denoted by writing the stems B, D, V, or CH, *entirely* below the line. Line 16.





















10th. "It," when phrased, is often expressed by the halving principle, or by looping the circle. Line 17.


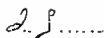
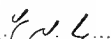
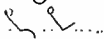
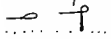
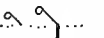
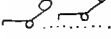
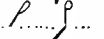
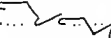
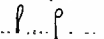
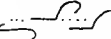
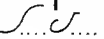
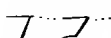
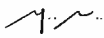
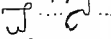
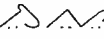
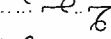

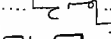
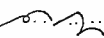

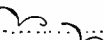
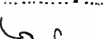
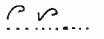

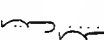




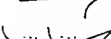
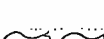
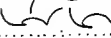
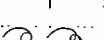
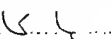





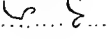


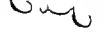
From the foregoing directions it will be seen that the adjunctive signs, like the stems, have a secondary or word power that is applied in the formation of phrase outlines, and which is especially intended and adapted for the reporting styles of Phonography. Learners are, however, advised to guard against the excessive use of either contracted outlines or phrasing, and to bear in mind, that in Business Writing especially, the directions for exceptional forms, contractions and phrasing, are not intended to be applied to all words that admit of them, but only where they are especially needed for obtaining a greater degree of ease and legibility. Perfect legibility is an absolute requirement of Business Phonography. A part of this is necessarily sacrificed in the reporting styles in order to attain the desired speed; but the professional short-hand reporter—from constant practice, assisted by context and memory—can read his notes correctly, when, without special training, they would be read but imperfectly by another person, even though he was a reporter writing the same system.

The Phonographic Principles and directions given in the 13 preceding chapters and illustrated by their accompanying plates, furnish all the means required for a perfectly legible BUSINESS PHONOGRAPHY that can be written at least three times as fast as ordinary long-hand. The full application of the rules for contractions and phrasing, contained in chapters 13 and 14, produces a Reporting Style, by the use of which from 100 to 150 words per minute can be written. A still greater degree of brevity, adequate to the most rapid verbatim reporting, can be obtained by practice, and various expedients which will be given hereafter; but before attempting this very brief method, students should make themselves thoroughly acquainted with the principles and practice of the Easy Reporting style. During the first six months of study, every page written should be carefully read over and corrected. By this practice, and this alone, will the ability to read Phonography correctly and rapidly, keep pace with the power of writing it in the same manner.

WORDS VARIED IN OUTLINE,
THOUGH HAVING THE SAME CONSONANT ELEMENTS.

| | |
|--|---|
|  | { pertain,
appertain. |
|  | { patient,
passionate. |
|  | { pattern,
patron. |
|  | { property,
propriety. |
|  | { propose,
purpose. |
|  | { oppressor or ap-
praiser, pursuer. |
|  | { prosecute,
persecute. |
|  | { prescribe,
proscribe. |
|  | { protection,
predication. |
|  | { production,
prediction. |
|  | { preparation,
proportion. |
|  | { proportioned,
proportionate. |
|  | { probation,
prohibition. |
|  | { Prussia,
Persia. |
|  | { Prussian,
Persian. |
|  | { Parisian,
apparition. |
|  | { prefer,
proffer. |
|  | { promise,
premise. |
|  | { prominent,
pre-eminent. |
|  | { breath,
birth. |

| | |
|---|---|
|  | { absolute,
obsolete. |
|  | { beautify,
beatify. |
|  | { abundant,
abandoned. |
|  | { train,
turn. |
|  | { tartar, traitor,
trader. |
|  | { daughter,
doubter. |
|  | { auditor,
auditory. |
|  | { atonement,
attainment. |
|  | { duration,
adoration. |
|  | { idolatry,
idolator. |
|  | { adultery,
adulterer. |
|  | { idleness,
dullness. |
|  | { indefinite,
undefined. |
|  | { domination,
damnation. |
|  | { dimension,
condemnation. |
|  | { dissection, dessica-
tion or discussion. |
|  | { administration,
demonstration. |
|  | { decease,
discase. |
|  | { deceased,
diseased. |
|  | { (contraction for)
gentlemen, agent. |

| | | | |
|---|--|---|-------------------------------|
|  | { (contr. for) gen-
tleman, giant. |  | { station,
situation. |
|  | { gentlemanly, gen-
tle, genteel |  | { support,
separate. |
|  | { cost,
caus: d. |  | { sport,
spread. |
|  | { exercise,
exorcise. |  | { stage,
stowage. |
|  | { corporal,
corporeal. |  | { steady or study,
stail. |
|  | { collision, coali-
tion, collusion. |  | { shelly,
shoaly. |
|  | { cudgel,
cajole. |  | { ruined,
renewed. |
|  | { extension,
extenuation. |  | { repression,
reparation. |
|  | { causation, acces-
sion, accusation. |  | { refraction,
reflection. |
|  | { extraction,
extrication. |  | { resume,
reassume. |
|  | { garden,
guardian. |  | { woman,
women. |
|  | { God,
guide. |  | { land,
island. |
|  | { forward,
froward. |  | { emigration,
immigration. |
|  | { affirm,
form. |  | { mission,
machine. |
|  | { fierce,
furious. |  | { missionary,
machinery. |
|  | { physical,
fiscal. |  | { minuet,
minute. |
|  | { funeral,
funereal. |  | { misses.
Mrs. |
|  | { formerly,
formally. |  | { eminent,
imminent. |
|  | { favorite,
favored. |  | { amiable,
humble. |
|  | { valuable, voluble,
available. |  | { impassioned,
impatient. |
|  | { violation,
valuation. |  | { impassionate |
|  | { violent,
valient. |  | { invasion,
innovation. |

THE DECLARATION OF
AMERICAN INDEPENDENCE.

July 4th. 1776.

1. We the Representatives of the United States of America, in General Congress assembled, do hereby declare, that the United States of America, are, and of right ought to be, a free and independent State, separate from every other Power, and in full possession of Sovereignty, Power, Jurisdiction, Jurisdiction, and every other Right, which belongs to a free State, and which, by the Laws of God and of Nature, are justly and lawfully theirs.

2. That the United States of America, are, and of right ought to be, a free and independent State, separate from every other Power, and in full possession of Sovereignty, Power, Jurisdiction, Jurisdiction, and every other Right, which belongs to a free State, and which, by the Laws of God and of Nature, are justly and lawfully theirs.

3. That the United States of America, are, and of right ought to be, a free and independent State, separate from every other Power, and in full possession of Sovereignty, Power, Jurisdiction, Jurisdiction, and every other Right, which belongs to a free State, and which, by the Laws of God and of Nature, are justly and lawfully theirs.

4. That the United States of America, are, and of right ought to be, a free and independent State, separate from every other Power, and in full possession of Sovereignty, Power, Jurisdiction, Jurisdiction, and every other Right, which belongs to a free State, and which, by the Laws of God and of Nature, are justly and lawfully theirs.

5. That the United States of America, are, and of right ought to be, a free and independent State, separate from every other Power, and in full possession of Sovereignty, Power, Jurisdiction, Jurisdiction, and every other Right, which belongs to a free State, and which, by the Laws of God and of Nature, are justly and lawfully theirs.

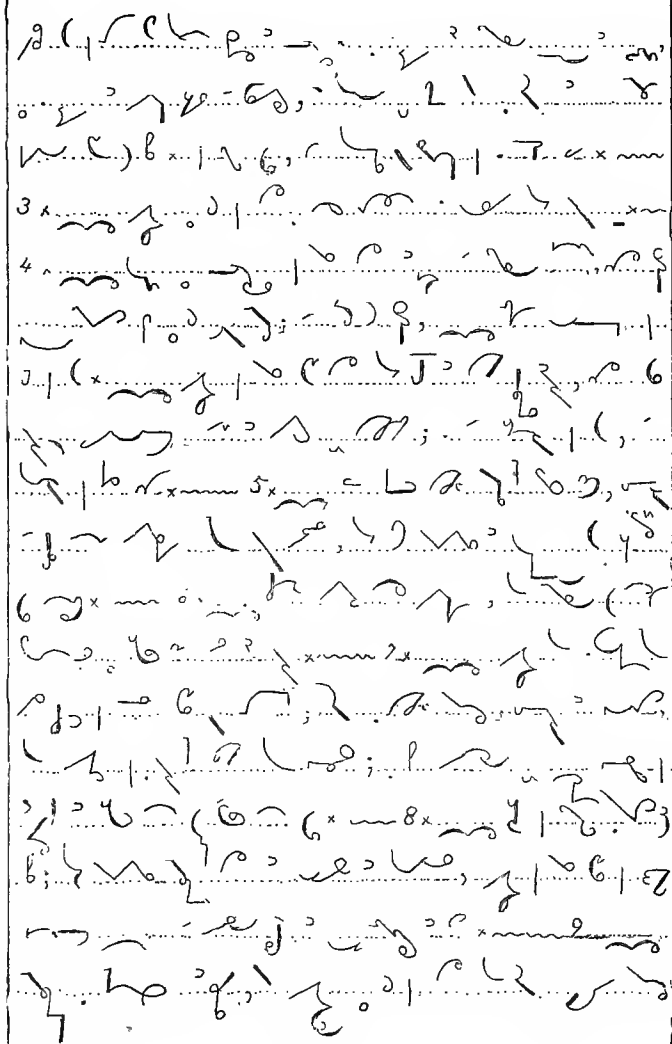
6. That the United States of America, are, and of right ought to be, a free and independent State, separate from every other Power, and in full possession of Sovereignty, Power, Jurisdiction, Jurisdiction, and every other Right, which belongs to a free State, and which, by the Laws of God and of Nature, are justly and lawfully theirs.

7. That the United States of America, are, and of right ought to be, a free and independent State, separate from every other Power, and in full possession of Sovereignty, Power, Jurisdiction, Jurisdiction, and every other Right, which belongs to a free State, and which, by the Laws of God and of Nature, are justly and lawfully theirs.

8. That the United States of America, are, and of right ought to be, a free and independent State, separate from every other Power, and in full possession of Sovereignty, Power, Jurisdiction, Jurisdiction, and every other Right, which belongs to a free State, and which, by the Laws of God and of Nature, are justly and lawfully theirs.

9. That the United States of America, are, and of right ought to be, a free and independent State, separate from every other Power, and in full possession of Sovereignty, Power, Jurisdiction, Jurisdiction, and every other Right, which belongs to a free State, and which, by the Laws of God and of Nature, are justly and lawfully theirs.

10. That the United States of America, are, and of right ought to be, a free and independent State, separate from every other Power, and in full possession of Sovereignty, Power, Jurisdiction, Jurisdiction, and every other Right, which belongs to a free State, and which, by the Laws of God and of Nature, are justly and lawfully theirs.



10x ... 11x ... 12x ...
 13x ... 14x ... 15x ...
 16x ... 17x ... 18x ...
 19x ... 20x ... 21x ...
 22x ... 23x ... 24x ...

25x 26x 27x 28x 29x 30x 31x
 32x 33x 34x 35x 36x 37x 38x
 39x 40x 41x 42x 43x 44x 45x
 46x 47x 48x 49x 50x 51x 52x
 53x 54x 55x 56x 57x 58x 59x
 60x 61x 62x 63x 64x 65x 66x
 67x 68x 69x 70x 71x 72x 73x
 74x 75x 76x 77x 78x 79x 80x
 81x 82x 83x 84x 85x 86x 87x
 88x 89x 90x 91x 92x 93x 94x
 95x 96x 97x 98x 99x 100x

32x... 7... 6... 7... 8... 9... 10... 11... 12... 13... 14... 15... 16... 17... 18... 19... 20... 21... 22... 23... 24... 25... 26... 27... 28... 29... 30... 31... 32... 33... 34... 35... 36... 37... 38... 39... 40... 41... 42... 43... 44... 45... 46... 47... 48... 49... 50... 51... 52... 53... 54... 55... 56... 57... 58... 59... 60... 61... 62... 63... 64... 65... 66... 67... 68... 69... 70... 71... 72... 73... 74... 75... 76... 77... 78... 79... 80... 81... 82... 83... 84... 85... 86... 87... 88... 89... 90... 91... 92... 93... 94... 95... 96... 97... 98... 99... 100...

101... 102... 103... 104... 105... 106... 107... 108... 109... 110... 111... 112... 113... 114... 115... 116... 117... 118... 119... 120... 121... 122... 123... 124... 125... 126... 127... 128... 129... 130... 131... 132... 133... 134... 135... 136... 137... 138... 139... 140... 141... 142... 143... 144... 145... 146... 147... 148... 149... 150... 151... 152... 153... 154... 155... 156... 157... 158... 159... 160... 161... 162... 163... 164... 165... 166... 167... 168... 169... 170... 171... 172... 173... 174... 175... 176... 177... 178... 179... 180... 181... 182... 183... 184... 185... 186... 187... 188... 189... 190... 191... 192... 193... 194... 195... 196... 197... 198... 199... 200...

201... 202... 203... 204... 205... 206... 207... 208... 209... 210... 211... 212... 213... 214... 215... 216... 217... 218... 219... 220... 221... 222... 223... 224... 225... 226... 227... 228... 229... 230... 231... 232... 233... 234... 235... 236... 237... 238... 239... 240... 241... 242... 243... 244... 245... 246... 247... 248... 249... 250... 251... 252... 253... 254... 255... 256... 257... 258... 259... 260... 261... 262... 263... 264... 265... 266... 267... 268... 269... 270... 271... 272... 273... 274... 275... 276... 277... 278... 279... 280... 281... 282... 283... 284... 285... 286... 287... 288... 289... 290... 291... 292... 293... 294... 295... 296... 297... 298... 299... 300...

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CHAPTER XV.

EXPEDIENTS OF THE BRIEF REPORTING STYLE.

Illustrated by Plates 17, 18 and 19.

Section 1. In addition to the methods of abbreviating Business Phonography into a Reporting style more or less brief, which have been heretofore presented, the following expedients are allowable, and are used by various phonographic reporters. They are mostly based on, or are extensions of, the principles for contraction and phrasing already given. They should be adopted gradually by the student after considerable familiarity is obtained with the fuller modes of writing. Contracted forms should never be used to such an extent as to make it difficult for the writer to read his or her notes. In the ability to read contracted writing, however, a difference will be found between different individuals; and each should write more or less fully, as a full or contracted style best comports with the education, the mental constitution, and the personal peculiarities of the thought and hand movement of the writer.

The Principles and Rules of Phonic Shorthand should not be deviated from beyond the express permissions given; but the outlines resulting from even a strict application of them will often vary, without, however, at all impairing the legibility of the writing; and while short words will usually have their forms definitely fixed by the rules, a large number of longer words have no particular form either full or contracted, which is to be regarded as *absolutely correct*, to the exclusion of all other forms. In selecting forms, attention should be paid, first, to *definiteness*, second, to ease or *facility*, and, third, to susceptibility of contraction into an abbreviated outline that is capable of being made full by simple continuation, when it is desirable to increase the legibility of the notes.

§ 2. EXPLANATIONS RELATING TO PLATE 17. CONTRACTED OUTLINES.—On Plate 17 a number of the briefest forms for common words or special terms, are presented in alphabetical order; those having but one stem being given first. Some words found in previous lists or lessons, may have their outlines still more contracted; as “particular” which may be reduced to *Prt R*; “manuscript,” to *MsK* or even *Ms*; “fortunate” to *Frt Nt*; “unfortunate” to *n Ft Nt*. The stem *K* is often omitted from the beginning of a word, especially before a Circle and El-hook in combination, as in “exploit.” A few words, especially liable to be mistaken for others, have special forms provided for them, as “account,” written *K Nt*, to keep it distinct from “count,” sometimes used as a noun, and from “amount,” which the form *Knt* is apt to resemble in rapid writing. “Over,” which if written *Vr* without the initial tick might sometimes be read “very” is best written *VR*.

The Past Tense of contracted words is expressed as in full forms, viz.: by the stem *D*, by halving, or by the small loop. When neither can be applied, it is often sufficient to write the form for the present tense, omitting the disjoined *D*.

KEY TO PLATE 17.

REPORTING CONTRACTIONS AND SPECIAL FORMS.

1. All, above, annoy, accuse, advertise, advertises, advertised, advance, advancement, advantage, advantages-ous, affection, altogether, alien, along, among, amongst, any, another, angle, angel, appear, appearance, appearances, appliances, astonish-ed-ment, astronomy, as to, aware, anger.

2. Belong-ing, believe, believed, began, begun, begin, because.

3. Council, *or* counsel, Co.'s, cover, claim, client, committee, (con)dition, (comm)-ence, (con)sumate, (con)fusion, (con)flict, (con)sole, (con)soled, (con)ceal, casual, children, charge, change.

4. Division, didst, deed, defendant, develop-ed-ment, deliver-ed-y, deliverance, Dr. *or* dark, dwell-ing, difficult-y, degree, describe, description.

5. Earl-y, ever, entire, equals-ize, exploit, explain, explanation, examine, extension, extravagant, efficient, essential. 6. Fact, first, frequent-ly.

7. General-ly, generals-ize, generalization, generation, government, governor, glory, glad. 8. Happy, hope, had, huge, heaven, her, human, hunger.

9. Inscribe, inscription, inspiration, institution, inconsideration *or* in consideration, insubordinate, insufficient, inconsiderate, indeed, instead of, inspirit, ignorance, ignorant, is to. 10. January, juvenile, jury, jurisdiction, joint-stock.

11. Knew, knavery. 12. Large, largest, larger, largely, little, lawyer, liar.

13. Member, mental-ly-ity, movement, Mr., million-th, measure.

14. Next, nobody, northwestern..

15. Owed, opinion, object, object, objection, over, or, our, observation, occurrence, organ, organs, *or* organize, organization, organism, original, originality.

16. Patent, plaintiff, possible, perfect, people, pliant, profit, principal-le, pleasure, philanthropy. 17. Qualify, question, quantity.

18. Religion, religions, reality, revelation, revolution.

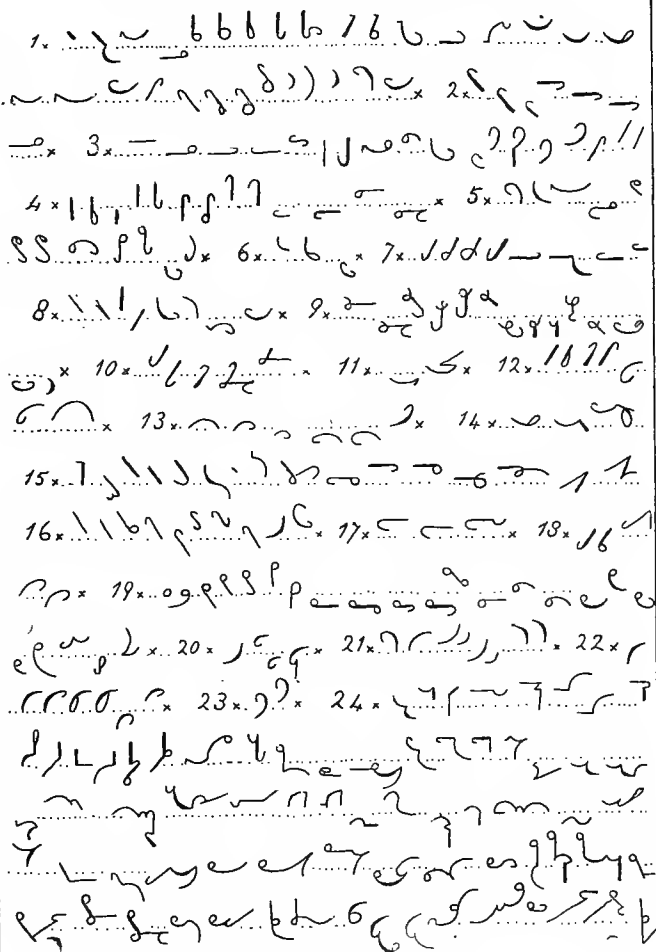
19. Self, selfish, speak, spoke, *or* special, spoken, satisfy, system, signify, significance, significant, signification, surprise, secure, somewhat, simple, single, several, *or* savior, sufficient, swift, swifter, short-hand, student, associate.

20. Usual, unite, unit, unity. 21. Wealth, *or* wealthy, well, wash, washed, wish, wished, why, without. 22. Year, young, younger, youngest, youngster, yield, yard. 23. Zeal, zoology, *or* zoological.

24. Affidavit, antidote, agitate, account, *or* cannot, actuate, actual-ly, acutely, candidate, (con)stitute *or* statute, detach, detect, detail, dangers-ous, discharge, endless, endeavor, extreme, exclude, extinguish, fortify, gratify, gratitude, handle, history, individual, individuality, immediate-ly, important-cc, impenetrability, involuntary, inquiry, latitude, altitude, mitigate, modify, mediate, meditate, millennium, midnight, naturalized, New York, peculiar, particular, relinquish, senator, senatorial, scandal, singular, similar, sentiment, strength, strong-minded, strong-handed, Supreme Court, Superior Court, subscribe, subscription, centre, central, testify, testimony, yes sir, *or* United States, univærse, uniform, unconsciously, conscientiousness, (con)sonant, retrograde, retrospective. and so forth *or* etc.

PLATE 17.

Short or Special forms & Reporting Contractions.



The 3rd pers. sing., and the plural number of words denoted by contracted outlines, are formed as usual, by the addition of the circle or its enlargement.

The prefix "retro" is represented by *RR*, see "retrograde." The termination "ion" or "ian" = y'n, by the In-hook, as "union" Yn n; "billion" Bl n; "digestion" DJstn.

The Wáy-hook, in connection with K, may be omitted when the stem is preceded by the In-hook also, as in "enquiry," which may be written n *KR*. The prefix, "ortho," is denoted by the stem TH with the initial tick; thus, "orthographical" THGrf.

Plate 17 should be studied in connection with the previous lists, and plates, especially Plates 14 and 15. The parenthesis, inclosing the syllable "con," etc. in the Key, implies that the prefix of the word is to be denoted by the dot or by proximity. Forms given on this plate, which though short are not really abbreviated—all or most of the consonant sounds being represented in the outline—are proper for use in any style of writing.

§ 3. EXPLANATIONS RELATING TO PLATE 18. CONSTRUCTION OF REPORTING PHRASES.—The construction of phrase outlines is largely dependent on the word-power allowed to the stems and adjunctive signs; also to the liberty taken of representing several words by the same character, and to the omission of connectives and other small words. The following sections, with the corresponding examples on Plate 18, will instruct the learner in the various methods of forming contracted Phrase Outlines.

§ 4. CHANGE OF FORM.—In a few cases the form of a common word may be varied for better joining; as for example, "seen, soon" and "sign" may be written s N; also the hooks in "can, gave, give," and "when" may be omitted; "part" may in some phrases be written Prt instead of P. But since words when phrased are often thrown out of position, those forms should not be phrased, which, in reading, might conflict with other words. Therefore "part" is usually best written with P to avoid collision with Pr. the contraction for "principle," Lines 1 and 2.

§ 5. OMISSION OF SIGNS.—The dot for "ing," used chiefly after half-length stems and contracted outlines, may generally be omitted with safety from a participle; but the small circle for "ings" should not be left out, and when practicable NG or NGs should be attached. A disjoined D or L is commonly omitted, and close proximity to the preceding word is substituted for the dot to represent the prefixes "com, con" or "cog." At the beginning of a line or sentence, the dot must be used. The phrase "of the" is also allowed to be denoted by proximity.

Most words beginning with a full-length, Upright or Sloping Stem may be written entirely below the line to imply a preceding "to." Words so written, however, often require to be vocalised in order to avoid ambiguity. "See" should not be phrased, so that it may be kept distinct from "say." Write "to see," S below the line, and "to say" T S. Lines 3 and 4.

"Leave" and "live" can be distinguished by vocalizing the former or writing it with the Vee-hook. Begin "else" with the vowel tick, and write it downward, Ls, in phrase; "less" is written, Ls.

"From" and "to," occurring in the same phrase, as "from day to day," are denoted by writing the outlines of the repeated words close together. The signs for other connecting words may also be omitted from the outlines of very common phrases. When a comparative adjective is repeated, the first form may be shortened in most cases. Lines 5 and 6.

§ 6. HALVING.—In the reporting style, the permission to halve single stems for the sound of "d" is extended to almost any common word beginning with an initial circle or hook, and even to simple stems, where no ambiguity will arise. Thus, "send, bread, build, bleed," and many others, may be written with the halving principle, but it is by no means safe to apply it to all monosyllables ending in "d." Write "breed" Brd, but "brood" BrD.

In phrasing, either "to" or "it" is implied by the halving of a full length stem; and since the pronouns do not phrase grammatically with "to" or "it," the stems representing them may be halved for "had" or "would;" "have" may be further added to such phrases by the I've-hook.

Words ending with the small circle, receive the addition of "to" or "it", by having the circle formed into a loop; as, Wst, "was to" or "was it." Lines 7, 8, 9 and 10.

§ 7. FINAL HOOKS. The Ef or Vee-hook may be employed to denote "have" or "of"; as "out of," Tf; "you have," Yv. The En-hook may represent "an, and, than," or "been;" for this purpose it is allowable to turn it on the inner side of a Vee or Ter-hook. Write "for an hour," FnR; "half an hour," ½FnR; "you and I," YnI; "better than," Btern. The In-hook may be used for "an" or "and," where the En-hook is not available, and for "done" after "be;" as "one and a half," Wn nF; "shall be done," SH B n. The halving principle and Ef-hook may be combined for "of it," as, Tft', "out of it." Lines 11, 12 and 13.

The circles for "self" and "selves," may be in all cases attached to the final end of the stems representing the personal pronouns.

§ 8. TICKS.—The initial vowel-tick, though it adds greatly to legibility, is not absolutely necessary in the brief reporting style, except before "own, any, another, each," and a few other words where it is required to avoid conflict. See list, "Words varied in outline," after chapter XIV. Both the initial and final tick should be retained in writing the phrase, "any other." "Above" may be written B V to distinguish it from Bf, the contraction for "before." The aspirate-tick should seldom be omitted, except from words given on Plate 17; but, either in single words or phrasing, the stem H may be used when it is more convenient than the tick, as in "keyhole," KHL; "you may hold," Y M HLD. In a few very common phrases, the ticks for "a" and "the" may be used medially as in "many a man;" "for the most part."

A Final Tick may denote "I" as well as "the," and a disconnected tick in the third position, slanting downward to the right, may be used to represent "him." The light tick in the same direction, but in the first place, used for "or," as shown on Plate 17. should be phrased only with "the." Lines 14 and 15

KEY TO PLATE 18.

REPORTING PHRASES AND SPECIALTIES.

1. Can we, can they, gave me, gave it, give your, give this, when they, when we, must we, must they. For my part I confess I cannot see it. My part in the matter was soon finished. When do you leave this place for Boston? Next week.

3. Are you possessed of the necessary capital to contend against this combination? My dear sir, indeed I do not propose to dispute the claim.

4. You don't; do you not intend to work the mine? Did you not tell me that you intended to work it? No, sir; I did not.

5. From day to day, from hour to hour, from time to time, from week to week. By and by, by the by, more and more, better and better, larger and larger, kingdom of heaven.

6. Later and later, darker and darker, shorter and shorter, faster and faster, nearer and nearer, longer and longer, greater and greater, slower and slower, time and again.

7. If you desire to enlist you will have to be in somewhat of a hurry. He thought that you ought to make a trial of the place before entering on any engagement. There ought to be some way of escape, and we ought to have better ventilation. It would be certain death to live here. He would not be so quarrelsome if you would keep more quiet. If I was to go he could not accompany me, and I have not the face to go alone. Please to help a blind woman.

11. Good sometimes springs out of the greatest misfortune. You have but to do your duty and be of good cheer.

12. Have an apple. It is more than I want. Have you been there? No; we have been elsewhere. These potatoes are better than those.

13. The sewing may be done in less than half an hour. You and I can attend to that business, and I promise that it shall be done.

14. Many a man would be glad to have such a chance. Boys are for the most part very fond of the circus. If a man is hungry, feed him; if he thirst, give him drink, for I know that I should desire the same.

16. Do you mean to say that these people are going away? Yes, sir; they are. Well, we will stop them; did you send them the summons? I did, two or three times. Have you not heard from them since? No, sir. Will you swear that you have not? I will.

PLATE 18.

Reporting Phrases and Specialties.

-
- Handwritten musical notation on 17 staves. The notation includes various rhythmic symbols, accidentals, and clefs, typical of early manuscript notation. The staves are numbered 1 through 17.

§ 9. INITIAL HOOKS.—The Ar-hook has a word power of “or, our,” or “are,” and the El-hook of “will.” The large hook, used on either side of D for “do you,” “had you,” should be kept to the Yay-side on the stem R, when writing “are you,” so that “are we” can be written, Rw. “Are you” is sometimes most conveniently written, RY.

The El-hook on curved stems, if made quite long, may be used as a Yay-hook to denote “you.” Should the beginning of the hook approach the stem so closely as to make it appear like a Ster-loop it will not cause any confusion, because the Ster-loop is not used at the initial end of stems; nor will the word “you” conflict with “will,” represented by the broader El-hook, if the latter word is phrased only with pronouns, and “you” only with verbs and connectives. No large hooks should be added to half-length stems in phrasing.

NOTE.—The use of the Initial-hooks with word powers is more difficult to acquire than any other principle of phrasing, because the hook, which is made *first*, denotes a word which in speaking or reading comes *after* that represented by the stem. Nor can the application of these word powers in writing be deemed absolutely essential; although the use of the Yay-hook for “you,” the El-hook for “will” and the Ar-hook for “are,” give considerable facility in writing certain phrases, especially some which are common in legal proceedings. Lines 16 and 17.

§ 10. EXPLANATIONS RELATING TO PLATE 19. PAUSES, QUOTATIONS, ETC.—The Reporting Period is a triple length “Ree.” Question and answer, as in taking testimony, may be marked by one such period after the question, and two after the answer. Or the question may be begun close to the left side of the paper, and the answer commenced on the next line following the question, and indented an inch or more. By “indenting” is meant leaving a space at the left hand of the paper, blank. If the writer misses some word or words important to be supplied, the omission should be indicated by a large caret and leaving more or less space.

Quotations, or a passage requiring especial attention, should be marked by a line down the margin to the left of the page. To designate any interruption during an address, write the word or words which express its nature, phonographically, and draw a circle round them, or inclose in a well-curved parenthesis.

The numbers *one, two, three, four, five, six, and ten*, as well as the ordinals, *first, second, third, fourth and sixth* are most easily and definitely written in short hand. In other cases the ordinary figures may stand both for cardinal and ordinal numbers. The stem T may be added to the first figures of 20, 30, etc., instead of writing the ciphers. Begin the figure 8 upward from the middle, and make 5 downward, omitting the top dash. For round hundreds, write the figure, followed by hNd; for thousands, add TH, or THsNd; for millions Ml.

§ 11. The reporter may at any time make special word or phrase-signs for difficult or frequently-recurring words or phrases. Care should be taken to form such outlines in accordance with the rules for contractions given in Chapters XIII. and XV., and to indicate the principal, or at least the *first* consonant sounds of the words represented; using also the initial tick if the word begins with a vowel. A foreign consonant may be denoted by writing the character for the English sound which it most nearly resembles, and drawing a small wave line through or near it.

THE REFORMER.

Handwritten musical notation on ten staves, featuring various notes, rests, and bar lines. The notation is dense and appears to be a single melodic line.

The Reformer

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

A Grand Faith. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

THE REFORMER.

All history and all experience teach us that new ideas are unpopular with the masses of men, and that those who advance them must expect opposition and persecution. Underlying all this opposition and justifying it as a necessity in the orderly development of civilization, is the verity that the thoughts and opinions current among men at any given time are as near an approximation to the truth as it is possible for them then and there to receive. Thus by a sort of instinctive desire for preservation men cling to the old with a grasp which is not easily loosed until they have become prepared to receive the new.

What, then, is the duty of the Reformer? Shall he cease to proclaim his message because men are not prepared to receive it? Nay, not so. The command is upon him, and he cannot choose but speak; for he is but an instrument through which the great Unknown works out his designs and purposes in the world, and his progression, as well as his neighbor's conservatism, is a necessary condition to the exact and orderly working of the universal and ever persistent law of progress. His thoughts are as children born to him which he may not carelessly let die.

The multitude peer into remote antiquity to discover a golden age which never existed but in the poet's dream; while a few there are who labor earnestly to create a golden age of glorious reality in the coming centuries. And in the ever-operating law of progress those who are looking toward the past will be forced onward, albeit with averted faces, as certainly as those who keep their eyes steadily fixed upon the future. Although men scoff and jeer at the reformer, even while they are so engaged they are gradually, and for the most part unconsciously, rising to his level, which they will reach only to be bidden to come up still higher by the Reformer of the future, whose voice they will also hear but to obey.

For it is not man that speaks, but a law speaking through him!—a steady, inflexible law which heeds not nor is turned from its course by the words and deeds of men.—*C. T. Norton, in "Golden Age."*

A GRAND FAITH.

We shall never die. The limitless expansion of eternity is before us. We have plenty of time, plenty of eternity. He that liveth doth not make haste. He is careful. He is working "for the forever," like the old artist in the times of Greece. What cannot be accomplished to-day by earnest, faithful toil, can be done to-morrow. Life's work in life, death's work in death, eternal work in eternity. "Wait God's leisure" is an old German saying. I say, "wait the leisure of your own immortality." No true word can ever be a dead word. No true cause can ever be a lost cause.

When you have learned to live well, you will know how to die well.

The minds of some people are like the pupil of the human eye, and contract themselves the more the stronger the light that is shed upon them. Bats and owls have their correspondences among men.

CHAPTER XVI.

FIGURES AND PHRASES. LEGAL WRITING.

KEY TO PLATE 19.

1. One, two, three, four, five, six, seven, eight, nine, ten, twelve, First, second, third or fourth, sixth.

2. One or two, two or three, three or four, four or five, five or six, six or seven, seven or eight, eight or nine, nine or ten, ten or eleven, eleven or twelve. 3. 20, 30, 40, 50, 60, 70, 80, 90. \$400,000. One per cent, two per cent, three per cent, six per cent.

4. As long as, as long as it, as long as there is, so long as, as soon as, as far as, so far as, so much as, as much as it is, because it is, because there is, such is - as, as if.

5. Part of it, care of it, amount of it, side of it, top of it, back of it, bottom of it, loss of it, use of it, sense of it, cause of it.

6. In regard, on record, in reference to that, in relation to that circumstance, in no other, in another, in any other, in no way, in any way, any more, all (the) while, at all events, to all intents and purposes, all my plans, all his intentions, if all that is said.

NOTE. The reporter may at discretion, use the Halving principle and En-hook to denote "not," and the Stems N, V, F and L. for "on, of, in" and "all", using the Initial tiek when either is the first word of the phrase; to these the Halving principle may be applied for "it."

8. I am not positive, I may not be able to, I might not be there, I could not come, I can not be in time, I said I should not believe it, I will not say, I-mean-to-go-there to-night if-it-is-possible.

9. One or the other, day of (the) week, it must have been, there was not, otherwise, memoranda, memorandum, all that time, there is no certainty, what has become of that, now (and) then.

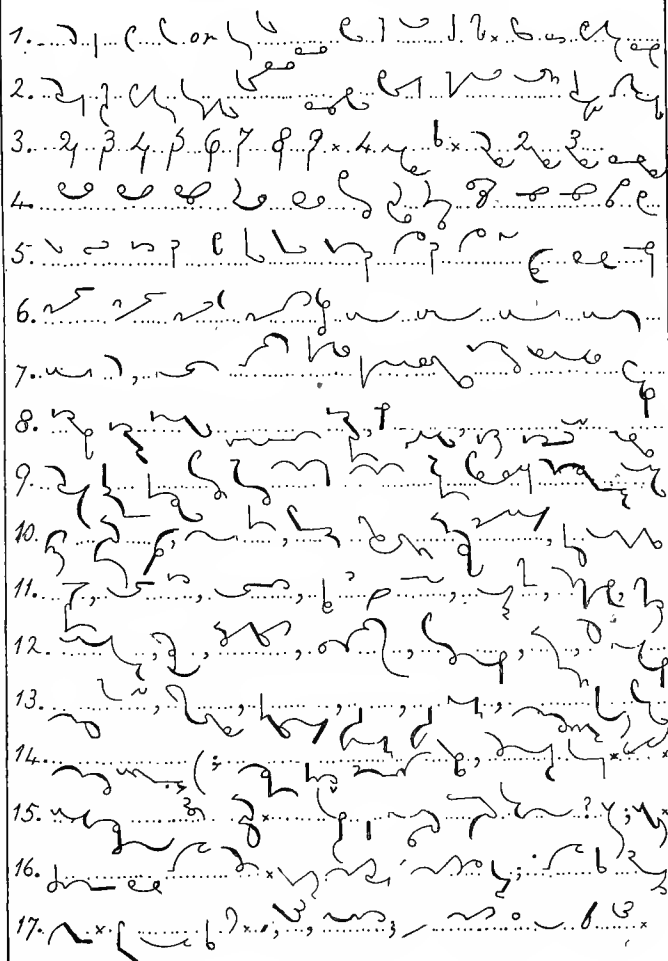
10. You will not say, when you were there, years (of) age, many a time, black and white, personal property, what was said there, of your own knowledge, it was to no purpose.

11. Can you tell me, no great amount, no agreement, it is not of the least account, nature of the contract, where do you live, do you mean to say. 12. Not long after that, were you standing, what is your best recollection, some little while after, there was something said, whether or not, was there any thing said.

SENTENCES. 12. He-was-there off and-on, were-you-ever-present, to-the-best-(of) my-knowledge, did-you-have-no-doubt, did-you-have any doubt. he-was-not-in-the-habit-of doing-so very-often.

PLATE 19.

Figures and Phrases, Legal Writing.



NOTE. The In-hook should not be used in the middle or at the end of phrase outlines to denote "in", unless it is immediately preceded by another *In-hook*.

14-15. He-was in-the-parquette-of-the-theatre, He-said-he did not-mind if-he-could-only pay-his-debts or-something-to-that effect. Are-you-sure? I-know-that-he-said-something of-the-sort when-I-was-there. After-his-death, did any-one-else call-upon-you for-that-mon-ey? I-think so; I-believe-so.

NOTE. Long derivative words, especially those ending in "ation, may oc written in the position of their primaries.

16-17 It-is-sometime-ago since-the alteration was-made. Pursue-the mercenary and merciless fugitive; an alterative dose of-punishment will-be-good; it-will-be nutritive to his soul. O! botheration; hang-the-man; your moderation has no just foundation.

KEY TO PLATE 20.

Superior Court, Circuit, Part 1.

| | |
|----------------------------------|--|
| Jacob Lyman | } Before Hon. William Mason
and a Jury. |
| ^{vs}
Benjamin Dixon. | |

New York, April 14th, 1872.

—Appearances.—

| | |
|----------------|----------------------|
| For Plaintiff, | George Hughes, Esq |
| For Defendant, | Alfred Sanford, Esq. |

Oscar Hauneman, on behalf of Plaintiff, being duly sworn, testifies as follows:

Direct examination by Mr. Hughes.

Q Where do you reside?

A At No. 3, Lucifer Street.

Q How long have you known the plaintiff?

A About six or seven years.

Q Have you seen him many times during that period?

A Yes, sir; at least twice a week, usually.

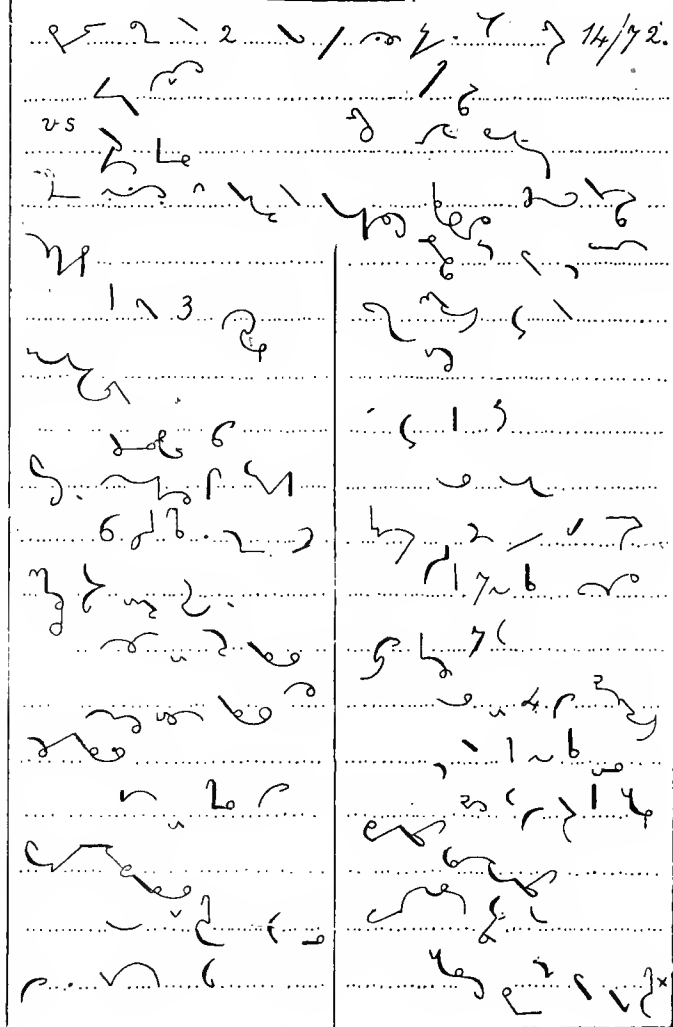
Q Under what circumstances have you been in the habit of seeing him?

A Mostly in the way of business; he was in the same business as myself.

Q What is your business?

A I am in the dry goods line.

PLATE 20, Legal Writing.



- Q Have you a regular place of business?
 A No; I travel round with goods.
 Q You are a pedler then?
 A I suppose that is what people would call me.
 Q Were you ever in partnership with the plaintiff?
 A I was.
 Q And with the defendant also?
 A No, sir; never.
 Q At how much did you estimate your joint capital?
 A At seven hundred dollars, more or less.
 Q You are sure it was not seven thousand?
 A No, sir; in the fourth year of our partnership we had about eight hundred dollars in goods.
 Q Is that your best recollection of the amount that you both had invested?
 A That is my very best recollection.
 Q Are you willing to swear that such is the fact?
 A I have sworn to speak what I believe to be the truth.
-

LEGAL WRITING. PLATE 20 shows what is meant by "indenting." The corresponding printed matter will serve as a guide in writing out notes of legal proceedings. The line down the left side of the page denotes the red line near the left margin of legal cap — the particular kind of paper on which notes of law cases are always transcribed when it can be procured. Students of shorthand, preparing for legal work, should procure copies of printed law cases. These can be obtained by applying to almost any stenographer or lawyer in regular practice. They should be carefully written out in shorthand, and attention be paid to the peculiar forms and technicalities employed, and also to the particular location of the names, dates, objections, interruptions, questions and answers, etc., that occur in legal proceedings.

Besides having the ability to write Phonography with facility, the shorthand amanuensis or reporter should be master of a rapid and legible long hand; he or she should also spell correctly, and punctuate and paragraph with such judgment as will bring out the true meaning of the speaker. Another requisite is such a knowledge of the rules of English Grammar and composition, as will give the ability to correct any grammatical errors which may occur in consequence of the ignorance or haste of the speaker. All additional knowledge, whether of languages, of history, or of current events and literature, will be found of especial value in the Reporter's profession.

WORDS OF WISDOM























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














Handwritten musical notation on a single page, featuring a series of notes and rests on a five-line staff. The notation is written in a cursive, handwritten style, likely representing a musical score. The notes are connected by lines, and there are various symbols indicating pitch and rhythm. The page is numbered '1' in the top left corner.

ADJUNCTS ON UPRIGHT AND SLOPED STEMS.

The dot (·) indicates where a vowel sound *usually* comes in, but only those next to stems are represented in writing.

| | |
|------------------------|------------------------|
| \ P | ' F |
| \ P· t | \ F· t |
| \ P· n | \ F· n |
| \ P· sh· n | \ F· sh· n |
| \ P· v or f | \ F· v or f |
| \ P· t· r | \ F· t· r |
| \ · n P· n | \ · n F· n |
| \ · n P· t· n | \ · n F· t· n |
| \ · n P· t· v | \ · n F· t· v |
| \ s P· s | \ s F· s |
| \ s· s P· s· s | \ s· s F· s· s |
| \ st P· st | \ st F· st |
| \ P· str | \ F· str |
| \ P· s· s· s | \ F· s· s· s |
| \ P· st s | \ F· st s |
| \ P· str s | \ F· str s |
| \ · n s P· s· n | \ · n s F· s· n |
| \ · n s· s P· s· sh· n | \ · n s· s F· s· sh· n |
| \ · n st P· st· n | \ · n st F· st· n |
| \ P· str· n | \ F· str· n |
| \ P· ns | \ F· n s |
| \ P· ns· n | \ F· n s· n |

 P· ns's
 P· ns'sh'n
 P· nst
 P· nst 'n
 P· nstr's
 P· sh'n s
 P· v s
 P· tr s
 P· tr n
 P r
 P l
 'n P r
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



















 F Ns's
 F Ns'sh'n
 F N st
 F N st 'n
 F N str's
 F· sh'n s
 F· v s
 F· tr s
 F tr 'n
 F r
 F l
 'n F r
 'n F l
 s· F r
 s· F l
 s's F· R
 st· F· R
 'n s· F r
 'n s· F l
 F y





















NOTE.—A *Large Half Circle Hook* for Sh'n may be used after stems or hooks to indicate that *no vowel precedes that syllable*.

ADJUNCTS ON HORIZONTAL STEMS.

The dots (·) indicate where a vowel sound *usually* comes in, but only those next to stems are represented in writing.

| | |
|------------------|------------------|
| — K | — M |
| — K·t | — M·t |
| — K·n | — M·n |
| — K·sh·n· | — M·sh·n |
| — K·v or f | — M·v or f |
| — K·tr | — M·tr |
| — n K·n | — n M·n |
| — n K·t·n | — n M·t·n |
| — n K·t·v | — n M·t·v |
| — s K·s | — s M·s |
| — s's K·s's | — s's M·s's |
| — st·K·st | — st M·st |
| — K·st·r | — M·st·r |
| — K·s's's | — M s's's |
| — K·st s | — M·st s |
| — K·st·r s | — M·st·r s |
| — n s K·s·n | — n s M·s·n |
| — n s's K·s'sh·n | — n s's M·s'sh·r |
| — n st K·st·n | — n st M·st·n |
| — K·st·r·n | — M·st·r·n |
| — K·ns | — M·n s |
| — K·ns·n | — M·n s·n |

 K· ns's
 K· ns'sh'n
 K· nst
 K· nst 'n
 K· nst'r s
 K· sh'n s
 K· v s
 K· tr s
 K· tr n
 K r
 K l
 'n K r
 'n K l
 s ·K r
 s ·K l
 f's ·K r
 st ·K r
 'n s ·K r
 'n s ·K l
 K w
 K x

 M· N s's
 M· Ns'sh'n
 M· N st
 M· N st 'n
 M· N st'r s
 M· sh'n s
 M· v s
 M· tr s
 M· tr 'n or n
 M· r
 M· l
 'n M· r
 'n M· l
 s ·M· r
 s ·M· l
 s's M· R
 st· M· R
 'n s ·M· r
 'n s ·M· l
 M y

NOTE.—A Large Half Circle Hook for Sh'n may be used after stems or hooks to indicate that *no vowel precedes that syllable.*

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◆◆◆◆◆
TESTIMONIALS OF DISTINGUISHED REPORTERS:

39 PARK ROW, NEW YORK, December 24th, 1870.

I have known Mrs. Eliza B. Burns as a teacher of Phonetic Short-hand for over twenty years. She not only possesses an excellent practical knowledge of the art as adapted to Verbatim Reporting, but she has also the ability to impart a knowledge of its principles and details to others. I know of no one in the city whom I would so highly recommend as a teacher to any person desirous to become a practical reporter.

EDWARD F. UNDERHILL,

Law and Legislature Reporter.

New York, April 21st, 1870.

It gives me great pleasure to recommend Mrs. E. B. Burns as a teacher of Phonography. There is probably no one in the country who has had longer experience in giving instruction in both Phonetics and Phonography; and when there is added to this a thorough knowledge of the art, and an enthusiastic love for it, as is the case with her, we have all the requisites for a successful teacher.

JAMES E. MUNSON,

Official Stenographer, Surrogate's Court, N. Y., and author of "The Complete Phonographer."

CINCINNATI, OHIO, December 26th, 1867.

I have great confidence in recommending Mrs. E. B. Burns as a teacher of Phonography. Her thorough knowledge of the art and extensive experience make her a very successful teacher.

BENN PITMAN,

Reporter and Phonographic Publisher.

(Mr. Benn Pitman is a brother of Isaac Pitman, Eng., the Inventor of Phonography.)

CINCINNATI, OHIO, November 7th, 1868.

I have known Mrs. E. B. Burns for twenty years, as an intelligent, enterprising and honorable lady. She has spent much of her life as a teacher of the Phonetic arts, of which she is complete master. I heartily commend her as a teacher of Phonography.

ELIAS LONGLEY,

City Editor of Cin. Daily Chronicle, and Phonetic Publisher.

121 NASSAU STREET, NEW YORK, December 5th, 1869

I have known Mrs. Burns for nearly twenty years, and fully indorse what my old friend Mr. Longley says of her.

HENRY M. PARKHURST,

Phonographic Reporter.

"MERCANTILE LIBRARY, NEW YORK, Jan. 31, 1872.

"I take great pleasure in expressing my entire satisfaction with the management of the classes in Phonography connected with this Institution since they have been under the supervision of Mrs. Eliza B. Burns. Not only have both the Elementary and Advanced classes been a success as to numbers and the satisfaction given to pupils, but all engagements made by Mrs. Burns with the Library have been strictly fulfilled. I most cordially recommend this lady to any individual or societies who may desire the services of a thoroughly competent teacher of the Phonographic art.

"A. M. PALMER, Librarian."

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PUBLISHED OR FOR SALE BY

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Issued Monthly, and designed as a medium for Phonographic news and information between Phonographers of all schools. Printed partly in type and partly in Phonographic Characters, which are usually keyed. It also advocates a "Spelling Reform"

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The characters on the Chart which represent the **Consonant elements** of the language, consist of straight and curved lines, arranged in geometrical groups according to their line of direction; therefore, besides their primary use in representing the consonant sounds, these characters, which are several inches in length, may be used as objects for primary exercises in simple Geometrical drawing — the curved lines being arcs of circles, and the straight lines, chords of the arcs.

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FOR

SCHOOLS, BUSINESS AND REPORTING.

BY

ELIZA BOARDMAN BURNS,

TEACHER OF PHONOGRAPHY AT THE NEW YORK MERCANTILE LIBRARY AND COOPER UNION, AND EDITOR OF THE "AMERICAN JOURNAL OF PHONOGRAPHY."

In this, the latest and best work on the Shorthand Art, Isaac Pitman's "Phonography" is brought to rule, relieved of exceptional and unnecessary word signs, and the whole subject presented in so clear and simple a manner, that by its aid any intelligent person can gain a practical knowledge of shorthand writing.

The work is so arranged as to be a complete

SELF INSTRUCTOR,

each page of engraved Phonography being keyed by one in ordinary print corresponding with it, which enables the student to correct his or her own exercises, and to judge of the progress that is being made.

MRS. E. B. BURNS, the author of this work, has had a long experience in teaching Phonography, both to public classes and private pupils. She is one of the oldest practitioners of the art in America, having learned it from the first text-book on the subject ever issued here, and she has taught pupils from every successive work that has embodied the improvements which have from time to time appeared. The *difficulties* which, with the very best of these text-books, still impeded the progress of all who begun the study of Phonography, led the author of PHONIC SHORTHAND to undertake an entire revision and re-

arrangement of the principles and rules of the art. A series of "Lessons" was published in the "Learners' Department" of the *American Journal of Phonography* for 1872, and this, with additional matter, is now published in book form. By means of this revision the difficulties attending the study of shorthand have been so reduced, both in number and magnitude, that with the new text-book for a guide, it may now be pursued by the majority of people with unalloyed pleasure and certain success, and be also successfully introduced into the PUBLIC SCHOOLS and all institutions of learning.

"PHONIC SHORTHAND" begins with a simple and easily learned style of writing, which is as legible as ordinary script, and perfectly suited for all literary and business purposes. This plain style is then contracted, on general and special phonographic principles, into a brief method of writing adequate to all the exigencies of the professional reporter. Attention is asked to the following testimonials:

NEW YORK GRAMMAR SCHOOL No. 50, April 18, 1873.

DEAR MRS. BURNS—It affords your stenography class of Grammar School No. 50 great pleasure to state that the instruction received from you has convinced us that the art of short-hand writing can be profitably commenced in the Primary Schools, and made a part of the entire school course, both Primary and Grammar. We are also satisfied that the progress we have already made in eight lessons is such as to enable us to teach the subject intelligently, whenever it shall be introduced into the public schools.

LETITIA MATTHEWS, *Principal*.

| | | | |
|-----------|------------------|------------------|--------------------|
| Teachers, | ISABEL BARN, | CARRIE EMANUEL, | ADDIE B. REYNOLDS, |
| | ISABELLE YOUNG, | HANNAH EMANUEL, | MARY HOLMES, |
| | KATE V. GREGORY, | MARGARET FOSTER, | LIZZIE G. O'NEILL, |
| | SARAH A. COOPER, | REBECCA WOOD, | SARAH R. WATKINS. |

From the American Journal of Phonography for June, 1873.

"The exercises on Friday evening, April 25, at the Cooper Union distribution of certificates to pupils of the Night School, were noted down in short-hand by several pupils of the Free Phonographic class of the Cooper Union, and excellent reports made of the addresses of Mr. Peter Cooper and Professor Zachus. The ability to do this was gained through the instructions received from Mrs. Eliza B. Burns, in her new method of Phonic Shorthand, during the fall and past winter months."

From the Public School Journal of May 3d.

"THE NEW YORK MERCANTILE LIBRARY.—This popular institution has for many years had connected with it classes in French, German, Spanish, elocution and phonography, which are taught during the winter evenings by competent teachers, at comparatively low rates for tuition. During the past three years the classes in phonography have been instructed by Mrs. Eliza B. Burns, whose teaching has given satisfaction to all parties.

The following testimonial to the ability of Mrs. Burns as a teacher of the short-hand art was presented to her at the close of her last class:

MERCANTILE LIBRARY, NEW YORK, March 18, 1873.

MRS. E. B. BURNS:

DEAR MADAM—The undersigned, Advanced Class in Phonography, now at the close of our second course of twenty lessons under your instruction, acknowledge the strict fulfillment of your engagements with us, and assure you that we shall gratefully remember your interest and kindness in our behalf. With your Journal for a text-book, you have led us so rapidly, and with so little application on our part, along the phonographic road, that we are astonished at our progress, and wonder, when we hear of the months of hard labor spent on other systems in reaching the point attained by us. While it does not become us to criticise the other phonographies in use, we can say of yours, from experience, that it is facile and time-saving in its acquisition, legible and so well adapted to either public classes or private study, that nothing better need be expected.

Hoping that the wish of your life will soon be realized, and phonography be taught in every school in the land, we remain, very truly, yours,

| | |
|--------------------|-------------------------------|
| M. E. LILLGEQUIST, | } Committee
for the Class. |
| E. A. BROWN, | |
| E. H. CARPENTER, | |

TO SCHOOL DIRECTORS AND TEACHERS.

Attention is respectfully solicited to the following from THE AMERICAN JOURNAL OF PHONOGRAPHY, for February, 1873.

PHONOGRAPHY IN THE NEW YORK NORMAL COLLEGE.

It has been recently announced that a phonographic class is to be taught on Saturdays at the Normal College, on Fourth street. While congratulating the public on this event, we hope to be excused for a small amount of self-congratulation also, since this class is the direct and first result of a proposition we made in November last, first to Mr. Henry Kiddle, Superintendent of the City Schools, and afterward to Mr. Thomas Hunter, President of the College, that such a course of instruction should be given. The proposal was then received with much interest by both these gentlemen, and a consideration of the matter promised; and, at Mr. Hunter's request, we drew up a summary of the advantages to be derived from such a class, which was addressed in due form to the Directors of the College. A copy of the same was submitted to the Superintendents and Commissioners of Education of the City of New York, in the following terms:

NEW YORK, NOV. 18, 1872.

DEAR SIRS—In reply to the question, "What benefit would the teachers and pupils of our public schools be likely to receive from a knowledge of the principles and practice of phonography?" allow me respectfully to submit the following:

FIRST.—A knowledge of even the elements or alphabet of phonography—or, to be more precise, of phonic short-hand—will fix firmly in the minds of teachers and enable them more easily to impress on the minds of their pupils, the principles of the phonic spelling which is now used in the best primary schools. This method, which has been found so efficient in producing a distinct and uniform pronunciation of English among children of both native and foreign parentage, has at present no visible exponent in the schools; it has no auxiliary which, by an appeal to the eye, can assist the ear in distinguishing the elementary sounds of the spoken words, or aid the memory in retaining them. The "pronouncing type" of Dr. Leigh, whose Charts and Readers are used in some of the schools of this and other cities, though highly useful in teaching pronunciation in connection with orthography, by means of light and shaded letters, yet presents to the eye and is designed to impress upon the child's mind, not the spoken so much as its representative, the printed word. The phonographic characters, on the contrary, stand absolutely for, and are associated with, only the actual sounds of the language; and each one recalls to mind, not some printed letter, but a distinct elementary sound. If these characters were used to illustrate every lesson in phonic spelling not only would the impression made be more lasting, but the exercise of spelling by sound would be far more interesting.

SECOND.—The phonographic consonant characters, being all simple geometrical forms—straight lines or curves struck in different directions—can be made, or at least attempted, on their slates, by small children; giving them occupation from even the first day of school life. A large phonic short-hand chart, hung up in the school-room, having the characters three inches in length, could be made an object for thought and imitation every day, at intervals between other exercises; and both the eye and hand would be incidentally trained in rudimentary drawing. Such a chart would also serve as a basis for explanations in simple geometry. Of course only two or four of the characters should be assigned for imitation at one time, and the reward for effort should be an explanation by the teacher of their use in representing special sounds.

THIRD.—The eight vowel scale, as given in the latest phonographic text-books,* is arranged to correspond with the vowel sounds represented on the phonic charts generally used in schools—Dr. Leigh's, for example. It is also so arranged as to present the means for a musical drill on the vowel sounds—the sounds themselves being applied to any musical scale, instead of the usual "do, re, mi," etc. This constitutes a varied and pleasing as well as instructive exercise.

Again: This eight vowel scale, in connection with the consonant characters, furnishes the means by which the accurate pronunciation of words may be taught far more efficiently than by the ordinary script or printed letters. For the latter, in consequence of their deficiency as to number—26 letters having to represent 44 sounds—together with the want of rule in their attempted representation of the elementary sounds of the language, are wholly inadequate and inefficient for the expression of definite pronunciation. Therefore, it would seem that while orthography should be taught by the ordinary print or script, orthoepy will be better taught by expressing the words in phonography. And in this connection it may be remarked, that the pronunciation of foreign words and proper names can be most satisfactorily given by the phonographic characters, with slight modifications.

FOURTH.—The elements of phonic short-hand being thus taught in the primary schools and the ability to write easy words obtained, pupils will be prepared, as they advance in the knowledge of language and the use of longer words, to learn readily the phonographic "adjuncts"—namely, the hooks, circles, etc., which are used as substitutes for the stem signs to shorten the outlines of words. Soon the pupils will begin to use this method of writing, for exercises to which it is adapted; such as taking down on the slate or on paper blackboard problems intended for solution at home.

This was the first use to which my own children put their knowledge of short-hand, in which they were instructed at home. In long-hand these questions and problems, however simple they may be, will often cover the whole slate with an almost illegible scrawl.

It would be well if, from the beginning of the study of penmanship, every copy containing whole words could be accompanied by its equivalent in phonic short-hand. Then both kinds of writing would become equally familiar and reliable, and when some facility in the use of both was obtained, that method would be used for a special exercise which was the better suited for it; and it is more than probable that with this means for rapid writing at hand, pupils would of their own accord cease to indulge in "scribbling," that bane of fine penmanship.

FIFTH.—Were phonic short-hand taught in the primary and grammar schools as has been described, all pupils who had passed through a regular course of instruction in them, would, upon their entrance into the High School or Normal College, be able to take down the lectures of their professors. This accomplishment would prove of the greatest value, not only during the years of attendance at college, but in the practice of any business or profession afterward, which might largely involve the use of the pen.

It is apparent that to introduce and carry out this or a similar programme for giving regular instruction in phonography in all grades of the public schools, the work must be begun in the Normal College; and teachers themselves must be induced to learn, and to use in the school-room this beautiful and labor-saving art. But the introduction of the new study may be made quite gradual. Only the teachers of the primary schools need be required to study the art at first, and they only so far as to gain such elementary knowledge of it as will enable them to write the words in the First Reader. As these teachers pass to a higher grade, their acquaintance with and practice of the art should increase, and keep always in advance of the words found in the Readers used in the grade they teach. When phonic short-hand is once fairly established in all the departments of the public schools as a regular branch of study—every teacher understanding it and using it more or less in school exercises—it will prove of the greatest assistance in the acquisition of other knowledge, and also save much time and labor to teacher and pupil. As a first step toward this desirable end, the President and Directors of the Normal College of New York are respectfully solicited to make some arrangement by which teachers may receive instruction in phonography at the special classes which are held on Saturdays at the college building on Fourth street.

Respectfully,

ELIZA B. BURNS,
33 Park Row, N. Y.

*The eight vowel scale referred to was published in the "*Reading Lessons in Steno-Phonography*," in 1870, in the "*Self-Instructor*," in 1871, and the "*Lessons in Phonic Short-hand*," given from month to month in the *AMERICAN JOURNAL OF PHONOGRAPHY* for 1872. It is the only complete and sufficient scale published that is adapted for general use.

